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ABSTRACT

The document presents the final report of an educational television series for deaf children and their families designed to: show on TV persons and situations which would enhance the self-image of deaf children, encourage activities which lead to the acquisition of language and reading skills, stimulate family interaction and interaction within the classroom, and present to hearing persons an awareness of the communication process and culture of deaf persons. Initial sections cover the background of the program, production considerations, and primary program segments. Reported among results from a program evaluation involving 67 hearing impaired children (5-14 years old) is that of the students who viewed the program all but four paid attention 100% of the time. Also presented are evaluation statistics, observations of students, evaluations by professionals and parents, and sample comments from evaluators. A major portion of the document is made up of segments from the original project application and a resource guide for the television series. (SBH)

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FINAL REPORT
Project No. 446 AH 80349
Grant No. G007703096

Period Covered is from October 1, 1977 through September 30, 1978

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RAINBOW'S END, An Educational Television Series for Deaf Children and Their Families

A Research and Development Project
Conducted under provisions of the Education of the Handicapped Act,
Title VI, Part F, Public Law 91-230, as amended

The project reported herein was performed pursuant to a grant from the United States Office of Education, Department of Health, Education and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

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RAINBOW'S END

An Educational Television Series for Deaf Children and Their Families

BACKGROUND In mid-1977, an educational institution and a deaf service institution—the San Mateo County Community College District and D.E.A.F. Media, Inc.--decided to work together to develop needed television programming for deaf children and their parents. An application for funds was prepared and transmitted to the U. S. Office of Education under provisions of the Handicapped Media Services and Captioned Films program. An award of $150,000 was received to get the project underway.

The project goals were: (1) to show on TV persons and situations which would enhance the self-image of deaf children; (2) to encourage activities which lead to the acquisition of language and reading skills; (3) to stimulate family interaction and interaction within the classroom; and (4) to present to hearing persons an awareness of the communication process and culture of deaf persons.

Widespread interest in the project has been expressed by leaders in the deaf community. National Theater for the Deaf, Gallaudet College faculty members, and many others from throughout the United States have been a part of the production and review process. The intent in this pioneering effort has been to involve the entire spectrum of deaf people. The results have been greater than the most optimistic original expectations.

The goal of creating something new and different to meet the very special needs of deaf children and their families has been accomplished. The impact goes beyond the deaf to include their teachers, their friends, and the general public in a new awareness of the world of the deaf. As a result of the project, the newly created materials are to be distributed by television throughout the United States and perhaps beyond to other parts of the world.

CHILDREN'S TELEVISION FOR THE DEAF, A SUCCESS STORY

In March of 1978, Ms. Leigh Sauser, Director of Educational Services for the Public Broadcasting Service (PBS), watched a preliminary production of the RAINBOW'S END television series, and made a decision. She decided that the new program materials were innovative and exciting, ready for the support and assistance of PBS in looking toward further development. As a result, a project activity decision had to be made by the San Mateo County Community College District (SMCCCD) and D.E.A.F. Media, Inc. For the new television materials to be of commercial broadcast quality for use by PBS, and therefore highly accessible to their target population, a great deal more time, energy, and care would need to go into each program. After much deliberation, the decision was made to produce a smaller number of segments, but to have each of these result in a much higher level of quality than originally planned. Taking seriously its mandate as an innovative project to serve deaf students and their families, the production group decided to undertake full commercial quality production of five complete and polished segments of RAINBOW'S END. This decision has paid off handsomely.

Beginning January 8, 1979, the public will be able to view this country's first series of programs aimed specifically at hearing-impaired children and their families. Deaf children will have a chance to see successful deaf adults. They will be encouraged to read and write English, based upon stimulating scenes in the shows. Moreover, they will have their own program which they can understand and share with other members of their families.

The general public will see something it has never seen before--deaf actors portraying deaf characters in a regular television series. Sign language and specially designed scenes will inform them of the nature of deafness. It will explain the process of communication and tell about the culture of deaf persons.

EMPHASIS ON QUALITY Originally, the plan called for development of 13 videotapes of pilot project quality. The idea was to test an innovative design and validate the concept of deaf role models for deaf children through television. Very quickly, however, it became apparent that the potential of the project was far beyond original development and pilot project expectations.

As the first materials were produced and tried with various audiences, including some of the top professionals in the business of working with deaf people, the feedback was intensely positive. Far more excitement was generated than had been expected. The need for television to meet the needs of deaf children and adults is so great that everyone recommended forging ahead with commercial quality products rather than waiting for completion of preliminary development stages and pilot production. The quality of the invented characters, scripting, and acting was far superior to that normally associated with preliminary development. Therefore, the decision was made to go forward with five superior quality videotape productions of commercial quality leading directly to acceptance by the Public Broadcasting Service (PBS) for spring showing nationwide.

To accomplish this outcome it was necessary to engage the services of the commercial-quality studios and television crews of KQED-TV in San Francisco. This final product development was accomplished at a comparatively low cost and RAINBOW'S END leapfrogged ahead past the innovative testing and review stage to the quality needed for national distribution. A resounding success has been accomplished from such a modest beginning!

COMMERCIAL QUALITY PRODUCTION Top quality production studios were made available to the project through special arrangements with KQED-TV in San Francisco. By sandwiching the production of RAINBOW'S END segments between regular activities, it was possible to arrange a low-cost production effort.

Obviously, in a commercial production setting, all costs necessarily shot up, not only in terms of actual studio rental costs, but also in the use of union people who had any hands-on technical affiliation with the production. While the original project had counted on non-union crews and production assistants, this plan was not feasible and RAINBOW'S END experienced a serious cost setback by having to hire and pay for union persons to set every light, build and paint sets, act as floor managers, and edit videotape.

Early in the project, after having completed the first program, two major situations presented themselves, both of which had a great effect upon production.

- The pilot tape of RAINBOW'S END was viewed by an assemblage of deaf persons. Feedback received from this group indicated that much more care had to be given to camera angles as well as to depth and width of camera shots so that the sign language would be clearly understood.
- Leigh Sauser, Director of Educational Services for PBS, indicated a very strong interest in the show. Because of the benefits that the show would gain, and the potential of a much broader impact with this kind of visibility, it was imperative to gain the support of the network airing. This created a higher level of concern about developing and maintaining superior quality production.

The repercussions of this were immediately felt in all aspects of program development--lighting, camera work, editing, costumes, settings, script content, characters, and the audio portion of the shows.

PRODUCTION UPGRADING

Increased Studio Time. When the original production of RAINBOW's END was taped, the entire show was in the studio for 1½ days. This occurred under a fair amount of pressure. But, we naively felt that subsequent shows could be done in the same amount of time. However, due to the feedback from deaf persons on the need for more clarity of signs, new segments were taped with much more care. This meant that program segments were always subject to several camera rehearsals. They were taped a number of times to give the director more material with which to work when it came to editing. Additionally, all camera shots were ok'd by the deaf artistic director, which meant more time and communication between the technical director and the deaf person in order to establish the most effective shots. Also, the technical director had to line up shots that were tight enough to assure that signs could be seen clearly, but at the same time loose enough so that they would leave enough "quiet" or "dead" space to allow the addition of captions at another stage of production. All of these considerations resulted in a schedule of from 3 to 3½ days per show.

Increased Editing Time. Along with the greater amount of studio time, there was necessarily a great increase in the amount of editing to be done on each show. In some programs, this meant upwards of 130 electronic edit points, all laboriously completed by a crew of four persons.

Upgrading of Sets, Props and Lighting. The quality of sets and how they relate to clarity of sign-reading also became important, but more time-consuming. Choice of colors, availability of materials and proper lighting of sets were all variables that cost the project additional amounts in terms of labor (union set builders) and time (union lighting designer).

Upgrading of Costumes. As originally conceived, the presentation of continuing characters from one program to the next meant that costumes would be kept simple. However, as new scripts were developed, there was a greater need for specialty costumes. This required the work of three to four women working for weeks at a time, designing and constructing special costumes that were important for dramatized stories and language teaching segments. Additionally, many had to be custom-altered to accommodate hand signing.

Upgrading of Audio Portion. With the possibility of receiving national airing, the program had to be as attractive as possible to hearing children. Improving the audio portion was one way to make it more attractive to them, and thus more attractive to PBS. In terms of production time, this meant:

- more thorough experimentation with sound effects and music sweetening
- more time expended in audio editing, mixing, re-taping, and time-coding, working within limitations of the four-track machine
- adding voice-over narration after scenes were videotaped, in many instances, rather than simultaneously, extending the time spent in the audio booth in post production
- purchase and use of a greater number of audiotapes
- buying rights for national use of opening theme music

OTHER SPECIAL PRODUCTION CONSIDERATIONS

Artistic Director. Because the technical director was not trained in sign language or deaf theatre, he was not in a position to evaluate segments nor to direct changes in dramatic content of the shows. Thus, the project required two directors, one an expert in technical booth directing and blocking, and the other an expert in directing deaf theatre and deaf actors. Off-stage rehearsals also were extensive, because of the use of child actors and the need to save the project from expensive studio rehearsals. Thus, extra costs accrued in terms of fees for the time and expertise for a deaf theatre director.

Interpreters. The original plan called for one half-time interpreter/administrative assistant. By the time production was in full swing, however, interpreters were needed everywhere. Free-lance interpreters were hired in order to facilitate communication in these ways:

... between the Artistic Director and the TV Director
... between the floor directors and deaf actors (studio taping)
... between the costume/wardrobe people and the deaf actors
... between the Assistant Director and the Artistic Director (rehearsals, studio taping, editing)
... among the associate producers
... between the professional makeup artist and his deaf assistant
... at meetings
... at rehearsals

WHAT WE LEARNED FROM THIS SPECIAL PROJECT FOR THE DEAF THAT WOULD BE HELPFUL TO OTHERS

Larger Staff. A staff about five times larger is needed. The process requires professional producers, a unit manager, accountant, several full-time interpreters, full-time costumers, set design people, sign language consultants, professsional television writers for continuity and script supervision, staff photographer, graphic artist, researcher (educational), a public relations/fund raising person, secretaries, and trained vocal actors.

People in the project who were planned as part-time should have been full-time. The TV director, for example, needs to be aware of all scripts as they develop. Technical aspects of script interpretation need to be introduced early in production. Also, a deaf person should be available to train as Assistant Director.

Rehearsal and Studio Time. Several days are needed for camera rehearsals. A minimum of three days is required for shooting in the studio. Plenty of rehearsal time should be planned so that if script does not translate well visually, there is time to work with it, to alter it.

Deaf Awareness for Crews. All production people, including the TV Director, Assistant Director, Technical Director, camera persons, floor directors, audio persons, editors, and engineers, need regular workshops in sign language and deafness. Attendance by someone on the administrative level within the TV station, such as the Executive Producers or Unit Manager, would be of great value.

In-service training workshops should be provided for all crew members involved in the project. Several days should be set aside simply for experimentation and introduction to working with a show in sign language with deaf actors. In this project, a half-day visual awareness workshop was led by two of the actors during which some of the crew learned some signs and developed special signals to use with deaf actors so that they would not always have to speak through interpreters during taping.

Shooting for Sign Language. Special production techniques must be developed. The process requires one deaf person in the studio at all times to provide feedback to the TV Director with regard to angles and timing of shots for best effect on readability of sign language. Plenty of time should be set aside for experimentation.

A good tip is to use two cameras taping independently, then edit the piece together in post production, using special conversational segments, dialog between two puppets, or similar techniques. The task requires application of film-making techniques to video production.

It is important to make sure that shots are tight enough to catch the hand signs clearly, but loose enough to leave "quiet" space for addition of captions.

Avoid busy backgrounds and clothing. Always doublecheck costumes with skin tones as contrast. They must be contrasting in color, but not so much so that it is difficult to get compatible lighting or to cause distortion of the video picture in terms of varying degrees of intensity.

THE STORY OF RAINBOW'S END

RAINBOW'S END is actually a place. It is a television studio in Anycity, U.S.A., where a group of people (most of them deaf) produce television programs.

GOALS The overall goals of the project are:

- To provide persons and situations which will enhance the self-image of deaf children.
- To encourage activities which lead to the acquisition of English language and reading skills.
- To stimulate family interaction, as well as interaction within the classroom.
- To present to hearing persons an awareness of the communication and culture of deaf persons.

Six Primary Segments of Each Program

1. Special Deaf Adults.[*] This portion of each show provides an opportunity for children to meet a deaf person from the past or the present, who is notable in some way. He or she is usually brought in by the magical television set owned by Wally, one of the show's regular characters. Information is gained through simple questions asked by two deaf children, Julie and Ricardo.

2. Language Enrichment. Each program has entwined in its theme an emphasis upon a language principle or grammatical term. These are built into

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[*] In these shows we meet Kitty O'Neil, stuntwoman and holder of the Women's World Record for land speed; William Hoy, turn-of-the-century Major Leaguer; Joyce Lynch, newscaster; Linda Bove, professional actress; and Douglas Tilden, sculptor of renown.

the dialog of the characters and are highlighted in the printed captions. The language principles are presented as enjoyable experiences.

3. Games, Arts and Crafts. The purpose of this segment is to provide children with knowledge of specific games or activities which can then be shared in the home with brothers and sisters or in the classroom with schoolmates.

4. Sign Language and Finger-Spelling. A specific letter of the manual alphabet or a particular sign is emphasized during each show. Hearing children are encouraged to learn these also. Olivia Octopus, Figaro Fox, and Ella are the characters used for this purpose.

5. Deaf Awareness. Information on the unique aspects of communication and the culture of deaf people is emphasized. What is a teletypewriter? What is a sign-mime? How can hearing and deaf strangers communicate? Penny, the receptionist, usually presents this kind of information.

6. Stories and Plays. A variety of stories are presented in different ways. The methods include story-telling, story dramatization, and story theatre. These are then made available in the printed form for reading, in one of two ways: either by text references provided for reproduction in the resource guide, or by providing the name of an author and publisher as listed in the resource guide.

PREVIEW

RAINBOW'S END SHOW #101 LINDA BOVE/PLURALS/ATALANTA
Actress

Segment No.		Description and Notes
1		Howie, the new TV director, is looking for Rainbow's End Studio. Supersign shows him how to sign the name of the studio.
2		Howie meets Penny at Rainbow's End Studio.
3		A breakway! Ella signs House.
4		Howie directs the Fruit-A-Plenty Commercial.
5		We are introduced to the character of Wally, an old-time magician, in his workshop.
6	**	Julie and Ricardo, deaf children, are up to mischief in Wally's Workshop. They play with Wally's magic TV and bring in Linda Bove, actress.
7		A breakaway! Ed, the mime.
8		Viewers see Olivia Octopus and Figaro Fox, who are taking a break from their work in the business office. We learn how to make droodles.
9	*	Wally goes into the studio to fix a broken light; continuation of the fruit commercial.
10	***	Linda Bove is prompted to tell the story of Atalanta.
11		An angel informs Dr. Plural of coming rain (similar to Noah's Ark).
12		A breakaway! Ed, the mime, reappears.
13	*	Continuation of Dr. Plural and the angel.

* Language Highlights

** Special Deaf Visitor

*** Story-telling or Dramatization

PREVIEW

RAINBOW'S END SHOW #102
WILLIAM HOY/PREPOSITIONS/MONSTER HUNT
Major-Leaguer

Segment No.		Description and Notes
1		A bear is loose in the studio!
2	*	Howie makes a TTY call to Penny about the missing bear. Penny explains what a TTY is and how it can be used. Penny and Howie look for the bear in her office.
3		Ella signs "BALL". A Breakaway!
4	**	Wally, Julie and Ricardo magically bring in William Hoy, deaf professional baseball player from the turn of the century.
5		Olivia and Figaro work on the letter "B" of the manual alphabet.
6		Supersign to the rescue! Sign taught: STOP!
7	***	Ella and the two children go on a hunt for a monster.
8	*	A Breakaway! A mime deals with a stubborn frog.
9	*	Bear trainer and his assistant try to get the bear in the cage.

* Language Highlights

** Special Deaf Visitor

*** Story-telling or Dramatization

PREVIEW

RAINBOW'S END SHOW #103

JOYCE LYNCH/WORD CLASSIFICATION
Newscaster Who, What, Where, How, Why, When

Segment No.	Description and Notes
1	*** A strange visitor brings his dog in for an audition; this introduces a story: ANIMALS SHOULD DEFINITELY NOT WEAR CLOTHING.
2	* The Rainbow's End Studio characters participate in a trial, which should determine who caused Humpty Dumpty to fall from his wall. The main characters are Humpty Dumpty, Wilma Witch, Figaro, Lawyers (Howie & Ella), and the jury.
3	Supersign helps someone out of a fix and almost gets herself into one! Sign taught: LOVE.
4	* Continuation of the trial scene.
5	Mime breakaway with signs RIGHT and WRONG.
6	** Continuation of the trial scene with the verdict. This leads into an interview with Joyce Lynch, deaf newscaster, who comes to find the result of the trial. Julie and Ricardo appear.
7	Kidsign news, with Julie and Ricardo as newscasters.
8	Sign breakaway, with Ella and CJ. Sign: HONEST.
9	Figaro and Olivia highlight the letter "L" of the manual alphabet, while working on a crossword puzzle.
10	Ed mimes clothing classifications.
11	*** "The Tree": an outstanding fingermime with Ella, Lori and Betsy. The topic: Learning how to share.
12	Wally does some interpreting for Penny. Penny explains to us what an interpreter is.

* Language Highlights

** Special Deaf Visitor

*** Story-telling or Dramatization

PREVIEW

RAINBOW'S END SHOW #104

KITTY O'NEIL/ACTION VERBS/THE KING
AND THE FLOWER
Stuntperson

Segment No.	Description and Notes
1	Howie invites Penny to participate in a dance contest. The prize goes to the most active dancers.
2	* The dance contest takes place with three couples as contenders, and Howie as emcee.
3	** Julie and Ricardo convince Wally to bring in Kitty O'Neil by magic. This is followed by their interview of her and footage of some of her racing and stunts.
4	Supersign has a green thumb! Sign taught: GROW
5	*** Dramatized story: THE KING AND THE FLOWER. A story about values and friendship.
6	Breakaway! The sign FAST with Ella and Howie.
7	Olivia and Figaro discuss stunts and highlight The letter "S" of the manual alphabet.
8	Julie and Ricardo pull Ella and Howie into their homemade game called "Tangle."
9	* Breakaway. LAUGH signed by C.J. shows how the sign can change depending upon degrees of laughter. (expand on this verb with adverbs)
10	Penny meets a delivery man and gives him directions to a pet shop using speech, lip-reading, natural gestures and writing.
11	Sign-mime of a horserace by Ella.

* Language Highlights

** Special Deaf Visitor

*** Story-telling or Dramatization

PREVIEW

RAINBOW'S END SHOW #105

DOUGLAS TILDEN/ADVERBS/HOW TO SCARE A CROW
Sculptor

Segment No.	Descriptions and Notes
1	Special news bulletin by Ricardo, on a missing adverb.
2	* Howie is trying to direct a rather uncooperative lion in a jungle scene.
3	** * Julie and Ricardo show Wally how to make papier mache sculptures. This leads into a visit by Douglas Tilden, deaf sculptor, and a surprise visit by "Adverb."
4	Olivia and Figaro tell each other very short stories, trying to use only the letter "C" handshape.
5	* "Adverb" visits Penny at work. "Adverb" comments on changes in Penny's behavior.
6	Supersign to the rescue! Sign taught: HELP.
7	* Continuation of the jungle scene. This time Howie is contending with a difficult birdwatcher.
8	A breakaway: C.J. teaches the sign for DOOR.
9	*** Wally and Penny become two scarecrows, in "How to Scare a Crow."

* Language Highlights

** Special Deaf Visitor

*** Story-telling or Dramatization

EVALUATION The RAINBOW'S END programs were presented and tested with 67 hearing impaired children, in class-size groups of between six and eight students each. Classes were chosen from three locations: a residential setting, a public day program, and a private day program. All of the children were being instructed through the use of total communication. Because captions are not yet on the tapes, no oral program was tested. The age range of the children was 5 through 14, slightly broader than the original target population.

While the children and their teachers watched the program, two monitors gathered data on their responses. Symbols were utilized on specially designed forms, by which the monitor could note the following attributes:

(1) Child-Child communication

(2) Child-teacher communication

(3) Involved responses such as repeating signs seen, commenting to the TV

(4) Body posture

(5) Physical responses such as smiles, laughter, and intensity of facial expressions.

Of the 67 students who viewed the program, all but four paid attention 100% of the time. Four students were temporarily distracted from the program. They were candidly termed by teachers as hyper-active or emotionally disturbed, unable to sit and concentrate on anything of much length. The teachers also commented that these students' attention to the program 75% of the time, or more, was extraordinary.

- Of the 67 students, 58% became involved enough to make comments to their peers about what they were seeing. These averaged at three comments per child per show. Comments are typified by the following examples:

"He's really deaf?"

"Funny!"

"Don't ask me. Shhh. I'm watching!"

"Wow!"

"Neat!"

"That deaf lady did that?"

"Is that real magic?"

- Of the 67 students, 36% became involved enough to make comments or ask questions of their teachers, who were usually seated at the back of the groups. These averaged at 1.3 comments per child. Comments were similar to those made to peers, as seen above, usually relating to whether or not a person on screen was really deaf.

- Of the 67 students, 66% had involved responses during the course of viewing the program. Involved responses included the following:
    - Repeating a sign or line of a character
    - Making facial expressions to match those of a character
    - Becoming physically expressive of what they say on the program (Example: in a sign-mime about a horserace, many students actually began to bounce in their seats as if they were riding the horse themselves)

- Of the 67 students viewed, 87% smiled or laughed during the course of humorous pieces in the program.

- Spontaneous response from about 60% of the children at the end of the viewing:

  "More?"

  "Come back tomorrow?"

  "More!" "Can we watch again?"

At the end of the viewing, children were informally asked which parts of the program they liked the best, and which parts they did not like or did not understand. It is worth noting that none of them responded that they did not like any particular piece, nor did they have any difficulty understanding. Response to what they liked the best varied with the age group. The five to nine year olds enjoyed the signing animals (puppets) the most. The older students said that they liked ALL of what they saw. Monitored responses, however, pointed most often to specific scenes of non-animated, every-day characters and those including sign-mime activities.

Teachers had very positive comments to make. Some of these are listed below. They were written at the close of the sessions. (See pages 20 and 21)

SUMMARY OF EVALUATION STATISTICS, OBSERVATIONS OF STUDENTS

94% of the group paid attention 100% of the time (63 of 67)

58% made comments to peers about the content (39 of 67)
Average of 3 comments per child

36% made comments to teachers (24 of 67)
Average of 1.3 comments per child

66% had involved responses (44 of 67)

87% smiled or laughed (58 of 67)

Evaluations Made by Professionals in Education of the Deaf and Parents of the Deaf

Thirty-four persons made up the evaluation group, representing the following:

Teachers of the deaf from Kendall Demonstration Elementary School,
Washington D.C. (resid. and day program)

Model Secondary School for the Deaf
Washington, D.C. (resid. and day program)

California School for the Deaf, Berkeley, California
(Resident and day program)

St. Joseph's School for the Deaf, Orinda, California
(private day program)

Terrace Park Elementary School, Oakland, California
(public day program)

*

Non-teaching faculty (Administrators, specialist, supervisors) from:
Kendall Demonstration Elementary School,
Washington D. C.

Model Secondary School for the Deaf,
Washington, D. C.

Gallaudet College, Washington, D. C.

Evaluators in the Bay Area viewed one program each, and those in Washington, D.C. viewed two programs.

Please see the attached sample evaluation forms, pages 24 and 25, which were completed by viewers.

Summary of responses:

100% of the evaluators were in favor of the prospect of developing more shows for the series.

100% of the evaluators felt that the resource guide booklet would be a beneficial supplement to the programs.

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*No evaluations were conducted in schools with a philosophy of solely oral education because the captioned shows were not yet available.

All evaluators felt that these programs would be beneficial for deaf children, their teachers, their parents, and the hearing community in general.

For deaf children

1) Valuable exposure to deaf adults
2) Valuable exposure to deaf children
3) An opportunity to really understand television and to be entertained by it
4) The experience of storytelling, mime and playing with signs; creativity in American Sign Language
5) Enrichment and awareness of language

For teachers:

1) Assistance for teaching in the classroom--in language, social studies, personal feelings, etc., potential for excellent instructional material
2) Aid in learning to communicate more effectively with their students; developing a better understanding of American sign language
3) Exposure to deaf adults in a positive way; improvement of their own attitudes toward deaf children
4) Ideas provided for the development of follow-up activities; becoming more creative and imaginative with their students

For parents:

1) Motivation for family interaction which would close the gap in communication and interests (i.e., activities that they can do at home)
3) Awareness and understanding of the deaf culture, communication modes, and deaf adults who are shown in a positive and creative way

For the general public:

1) Awareness of deafness, deaf people, their culture, thereby facilitating acceptance and appreciation of them

2) A positive and enjoyable experience that presents deaf actors and other deaf professionals

3) Encouragement of better services to the deaf through awareness of interpreters and captions (possible use on other programs)

4) An opportunity for hearing children to improve their reading skills through captions

Areas in need of further development:

1) Speed of the signing--too fast for some children

2) More animation needed

3) Continuity should be given more attention

4) Many evaluators (24%) felt that there were no weak points to the program.

In summary, the strong points that the evaluators felt the program contained are:

Communication Modes - The American Sign Language is very clear and it is a language that is understandable to deaf children and provides variety. It also contains awareness features which are valuable, such as the use of interpreters, sign-mime, and finger-mime.

Educational Value - The show creates the feeling that learning is fun. It provides a good mixture of real and imaginary characters and is educational about the deaf culture and deaf people.

Positive Self-Images - Talented deaf actors are used, portraying persons in positive, responsible positions. Notable deaf persons also add to this. There is a racial and sexual balance to the characters portrayed. Finally, it is considered a program that holds the interest of all kinds of people. (The beautiful animation in the beginning is mentioned as something that draws both deaf and heairng children to the show.)

Comments from Evaluators

Fast pace, quick changing...characters very likable and varied...it is a forerunner.

It's happy - very positive - informational, educational - high interest - lends itslef to a variety of uses. Outstanding effort. One of the most worthwhile projects I've ever seen.

Learning is a fun activity and kids can help teach. Parents should be stimulated into conversation.

It's a sharing experience that can be carried over into other activities.

Put together well with variety especially for children. Serves as another avenue to facilitate communication in the family.

It is addressing deafness and the fact that children can grow with deafness, not be insulted by it.

Thank you all for making the program possible. IT IS GREAT! Keep up with the good work!

More! More! And I'm very interested in the resource guide as a pre lesson instrument for vocabulary, etc.

I loved the whole program. I was particularly delighted at the pizzazz of the opening art work and music. It undoubtedly will attract hearing children, too. A really super program!

Very creative, lots of imagination. The characters were selected appropriately for the age group 7-11.

Just like hands on, this is a see and hear. I think all children would love this show. Your goal has been met.

It will show how the gap can be bridged. Give a better understanding of sign.

I think it's wonderful--reinforces the deaf public to feel good and important.

This is a real breakthrough. I am sure relatives and friends of deaf youngsters would benefit from this.

The best that has ever been done in media in the education of the deaf.

EVALUATION FORM
EDUCATORS and PARENTS

RAINBOW'S END Program # 3
(if unaware of program number, please list deaf visitor who appears in the show: ________)

THANK YOU FOR TAKING TIME
TO FILL OUT THIS EVALUATION FORM!

1) I am a hearing-impaired teacher of hearing-impaired children ( )
hearing teacher of hearing-impaired children (✓)
hearing-impaired parent of a hearing-impaired child ( )
hearing parent of a hearing-impaired child ( )
Other (please describe): ________ ( )

2) With what age group do you [✓ work] OR what age is your child? 9/10

3) What do you feel are the strongest points about the program's
a) format: clear, easy to follow, lively, held the attention of the children - and of me -
b) characters: All do a good job. The animals are especially attractive.
c) communication mode/level: I believe my average-bright nine and ten year olds (T.C.) understood all the program.

4) What do you feel are the weakest points about the program's
a) format: At first I was a little confused at the breaks during the courtroom sequence - maybe this was a plus though.
b) characters: None
c) communication mode/level: None; ~~Perhaps in the future.~~ ← changed my mind

5) What areas do you feel are most helpful for teachers? I like the soc. studies value of the courtroom; the 'W' question words were a bonus.

6) What areas do you feel are most helpful for parents? For hearing parents especially - the exposure to deaf adults.

7) Which aspects of the program do you feel would be most helpful or appreciated by children? Perhaps the same as above - Also having a program aimed especially at them. I feel, too, that the program will be watched and enjoyed by hearing children.

8) Which changes and/or additions would you like to see if future productions are a possibility? I'd like to think about this one and answer later.

EVALUATION FORM
EDUCATORS and PARENTS (cont.) p.2

9) What benefits, if any, do you feel this program has for the general hearing public? Exposure to deaf people and signing - so attractive in the program.

10) A resource guide booklet, with delineation of each show's content and description of follow-up activities (both academic and artistic) will be made available. Would you, as a teacher or parent, make use of such a guide? Yes

11) How would you rate the program in terms of how well it meets the following goals?

a) Providing persons and situations which will enhance the self-image of deaf children.

☐ Poor ☐ Fair ☐ Very Good ☑ Excellent

b) Encouraging activities which lead to the acquisition of English language and reading skills.

☐ Poor ☐ Fair ☑ Very Good ☐ Excellent

c) Stimulating family interaction, as well as interaction within the classroom.

☐ Poor ☐ Fair ☑ Very Good ☐ Excellent

d) Presenting to hearing persons an awareness of the communication and culture of deaf persons.

☐ Poor ☐ Fair ☐ Very Good ☑ Excellent

12) Would you like to see more productions of RAINBOW'S END created? Yes!!!

OTHER COMMENTS: I loved the whole program. I was particularly delighted at the pizazz of the opening artwork and music. It undoubtedly will attract hearing children, too. A really Super program! Thanks for letting us see it!

Your name (optional): Charlotte Beach

Date and Location of Evaluation:
CSD Berk — 9/21/78

Type of school program with which you are affiliated (res., public, private, etc.)
Res.

Evaluation at the National Symposium on Sign Language Research and Teaching, Coronado, California, October 18, 1978

The makeup of the audience included persons from the following professions and occupations:

- Education of the deaf
- Counseling (rehabilitation, psychological)
- Social work
- Interpreting
- Sign language instruction
- Speech therapy
- College level teaching, administration (deaf education)
- Linguistics
- Audiology
- Students of deaf education and interpreting

California was most heavily represented, but there were also representatives from the following states:

Arizona
Illinois
Iowa
Kentucky
Maryland
Massachusetts
Oregon
Texas
Washington
Virginia

Colorado
Indiana
Louisiana
Minnesota
New Hampshire
New York
Ohio
Utah
Washington, D.C.
West Virginia

Quebec, Canada
Mexico

The audience attended the showing of two programs, shows 101 and 102. These were the UNcaptioned versions, since WGBH Caption Center had not yet completed the capitoning process.

Evaluation forms (see sample, page 29) were distributed to 132 professonals and para-professionals in the field of deafness. The viewers were asked to rate RAINBOW'S END according to how effectively it met the four major goals of the program. Rating was from 1 to 5 (poor to excellent).

Total number of responses: 132

The four items (goals) and their ratings were as follows:

(On a scale of 1 through 5)

1) Helping to build a more positive self image for deaf children; providing deaf adult role models

Percentage of evaluators rating this goal's fulfillment at 4 or higher 98½%

2) Providing motivation for the learning of English language and reading skills

Percentage of evaluators rating this goal's fulfillment at 4 or higher 85%

3) Promoting family interaction (sign language, games, content of show promoting discussion, etc.)

Percentage of evaluators rating this goal's fulfillment at 4 or higher 93½%

4) Making hearing children aware of deafness, its culture and language

Percentage of evaluators rating this goal's fulfillment at 4 or higher 98%

It should be noted that the item receiving the lowest score (85%) was number two, that related to English language and reading skills. Because of spontaneous comments on the evaluation page, it was clear that, despite an announcement, many viewers were not sure that the shows would be captioned, nor did they fully understand that a resource guide, with printed materials for language and reading followup would be available to viewers of the show. Had this been clear, we are sure that this particular item would have received a higher rating.

It should also be noted that 51% of the audience gave ratings of 5 for each goal; the highest score possible in each category.

Comments of Evaluation

Teacher of Deaf-Blind: "I'm all in favor of having it being run regularly. I just know that it will fulfill all the above goals!!"

Teacher: "Long overdue!"

Interpreter: "Fantastic!!! I'm looking forward to seeing it myself--let alone excited about my kids seeing it!"

Audiologist: "Absolutely beautiful--well done--highly motivating--just fantastic!!!!"

Speech and Hearing Student: "Show it often; share it with all who ask for it. Don't make too expensive for ALL to have access."

Teacher: "I am anxious to see the program also in Canada."

Rehabilitation Counselor: "It's about time!! Has all the potential of having much more impact than 'Sesame Street'."

Curriculum Writer: "I would like to see interaction between deaf and hearing children. Program in ASL (American Sign Language). Right on."

VIEWER RESPONSES: ADULT PROFESSIONALS (Samples)

If you would be so kind...

PLEASE RATE RAINBOW'S END ACCORDING TO THE FOLLOWING GOALS:

(Circle 1 through 5)

POOR<---------->EXCELLENT

1 2 3 4 [✓ 5] Helping to build a more positive self-image for deaf children; providing deaf adult role models

1 2 3 4 [✓ 5] Providing motivation for the learning of English language and reading skills

1 2 3 4 [✓ 5] Promoting family interaction (sign language, games, content of show promoting discussion, etc.)

1 2 3 4 [✓ 5] Making hearing children aware of deafness, its culture and language

Comments: Absolutely beautiful — well done

heart warming — just fantastic!!!

Your occupation: [illegible] Homestate: California

THANK YOU! **Rainbow's end**

If you would be so kind...

PLEASE RATE RAINBOW'S END ACCORDING TO THE FOLLOWING GOALS:

(Circle 1 through 5)

POOR<---------->EXCELLENT

1 2 3 4 [✓ 5]! Helping to build a more positive self-image for deaf children; providing deaf adult role models

1 2 3 4 [✓ 5] Providing motivation for the learning of English language and reading skills, with captions

1 2 3 4 [✓ 5] Promoting family interaction (sign language, games, content of show promoting discussion, etc.)

1 2 3 4 [✓ 5] Making hearing children aware of deafness, its culture and language

Comments: This is a valuable teaching tool. Please do more!

How about some scenes with hearing children?

Your occupation: Educator Homestate: Illinois

THANK YOU! **Rainbow's end**

More Comments by Teacher Evaluations

"Thank you all for making the program possible. IT IS GREAT! Keep up the good work!!!" ...teacher of hearing-impaired 7-10 year olds.

"I loved the whole program...it was clear, easy to follow, lively, held the attention of the children, and of me. I was particularly delighted at the pizazz of the opening artwork and music. It undoubtedly will attract hearing children, too. A really super program! Thanks for letting us see it!" ...hearing teacher of hearing-impaired 9-10 year olds.

"It is captioned, so even hearing children would benefit from the reading experiences. It will also build a kind of cultural awareness too." ...hearing teacher of hearing-impaired 11-12 year olds.

"It gives deaf people language to understand...entertaining...all modes are used, i.e., written word, speech, and sign. Deaf kids have the opportunity to understand some of the things watched so diligently on TV. I'm very interested in the Resource Guide as a pre-lesson instrument for vocabulary." ...teacher of hearing-impaired 8-14 year olds.

"Better understanding and appreciation of the culture of deafness--and better acceptance of sign language."

"I loved it! A lot I can use in school!"

"Makes me want to stay and watch!"

"Beautiful work! Very creative! Beautiful costumes, striking colors!"

"Exciting and lively presentations. Variety and color! More, more!" ...school psychologist

"I like the social studies value of the courtroom. Humpty Dumpty's trial scene, show 103."

Imagination and creative awareness for children. Wholesome entertainment... appealing...understandable."

ADDITIONAL EVALUATION COMMENTS ARE INCLUDED IN THE FOLLOWING LETTERS FROM OTHERS WHO HAVE OBSERVED RAINBOW'S END PROGRAM SEGMENTS.

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

Northridge, California 91330

Planning and Evaluation
Center on Deafness
(213) 885-2614

October 4, 1978

Ms. Elizabeth Ford
Deaf Media
1624 Franklin Street
Suite 1220
Oakland, CA 94612

Dear Betsy:

It has been my privilege to view several of your Rainbows End series. In my opinion, it is the best thing that has ever been done in the field.

I was tremendously impressed with the high professional quality of the finished product and the meaningfulness of the material. You have wisely selected and presented history, humor, entertainment, and educational concepts. You have used talented deaf actors and actresses and have clearly established a model for deaf children. In brief, what you have done is nothing short of inspiring.

Rainbows End must be shown widely. My hope is that Deaf Media is able to find the appropriate outlets for widespread dissemination. I believe that the public would better understand the problems and capabilities of deaf persons through the series. I believe that it will be very much in demand in schools and classes for deaf children.

What the world needs now is more of the same. The series has demonstrated the excellence of your organization and their ability to create superior materials. I believe you have a strong case to take to funding agencies to continue your fine work.

I applaud you and all of those who contributed to Rainbows End. Please feel free to call on me if I can help you in any way.

Sincerely,

Harry J. Murphy, Ed.D.
Administrator
Planning and Evaluation
National Center on Deafness

HJM:dml

WILSON RILES
SUPERINTENDENT OF PUBLIC INSTRUCTION
AND DIRECTOR OF EDUCATION

STATE OF CALIFORNIA
DEPARTMENT OF EDUCATION

LESLIE BRINEGAR
ASSISTANT SUPERINTENDENT OF
PUBLIC INSTRUCTION AND DIRECTOR
OFFICE OF SPECIAL EDUCATION

BARRY L. GRIFFING
ASSISTANT SUPERINTENDENT OF PUBLIC
INSTRUCTION AND ASSISTANT DIRECTOR
OFFICE OF SPECIAL EDUCATION

CALIFORNIA SCHOOL FOR THE DEAF
2601 WARRING STREET
BERKELEY, CALIFORNIA 94704
TELEPHONE: (415) 845-4629

HENRY KLOPPING
SUPERINTENDENT

October 10, 1978

Ms. Elizabeth Ford
Executive Coordinator
D.E.A.F. Media
1624 Franklin Street, Suite 1220
Oakland, California 94612

Dear Betsy:

I was very pleased to have had the opportunity to preview your Rainbow's End program designed for deaf learners. This is the first time that I have had the opportunity to see any productions of this kind which were developed specifically for use by deaf learners. Not only is there learning in the academic sense, but the models that are available for young deaf children to see should go a long way toward having an impact on the affective domain. I am hopeful that you will be able to maintain your program and that additional funding will be forthcoming so that the quality of work that you are producing can continue.

The California School for the Deaf is pleased that you are developing this program. We stand ready to assist you in any way possible to see that your program is continued. There is no question in my mind but that this program will have an impact not only on deaf youngsters but on hearing youngsters who see the program, as well.

Your program has my wholehearted endorsement and I am optimistic that your fine work will be able to continue once the value of your current productions becomes known.

Please let me know if there is anything that I can do to assist you.

Sincerely,

Henry Klopping

Henry Klopping, Ed.D.
Superintendent

HK:ev

Fremont-Newark
Community College
District

OHLONE
COLLEGE

43600 Mission Blvd
P.O. Box 3909
Fremont, CA 94538
•
(415) 657-2100

October 12, 1978.

To Whom It May Concern:

As an instructor of English, German, and American Sign Language for college level hearing impaired students, I previewed the recently produced "Rainbow's End" programs with great interest. I am impressed with the creativity of the scripts, the high quality of acting, and the imaginativeness of the sets and the costumes; all of which will undoubtedly contribute to the popularity of these shows among deaf and hearing viewers alike.

Yet what thrills me even more than the fabulous entertainment these shows provide, is their tremendous potential in the area of language acquisition.

Hearing children effortlessly pick up vast amounts of linguistic information simply by overhearing conversations around them and by listening to the television and radio. By the age of five they have already mastered a large vocabulary and all the essential grammatical structures of their native language. They are, thereby, enabled to continue their conceptual development at a relatively rapid pace through the use of a language which "comes naturally" to them.

The silence of a deaf child's world, on the other hand, prohibits this kind of natural spoken language learning. Any language input he is to receive must be presented to him visually through the use of sign language, the written word or some other visible means. All too often the process is laborious and boring for the child.

"Rainbow's End" has succeeded in producing language lessons in an enjoyable format using both sign language and written English. Making plurals, for example, is no longer a boring chore required by a teacher at school. It has suddenly become a fun game to play along with "Dr. Dr. Plural. Plural." on Noah's Ark. Likewise, those frustrating prepositions are now less of a nuisance because they are related to a silly bear climbing "on," "around" and "in" a cage and a scary monster hunt. Children will easily be attracted to the clever skits and amusing characters. Without realizing it, they will simultaneously absorb many important linguistic concepts.

Fremont-Newark
Community College
District

OHLONE
COLLEGE

This language aspect of "Rainbow's End" is enough in itself for me to give the program my wholehearted support. There are, however, additional plusses that I would like to comment on before concluding.

Working with hearing impaired adults I frequently encounter low self-images and defeatest attitudes resulting from their handicap. For many of them it is too late to change perceptions of themselves which have been so thoroughly engrained in them over the years.

What a difference it will make for young deaf children to see such talented deaf actors and actresses on national television, and to watch "Wally the Magician" bring famous deaf adults before their eyes with living proof that the deaf can succeed in a great variety of professions. When this realization finally hits a deaf child, the emotional impact could literally change his life.

With the steadily increasing public awareness of the handicapped in general, and a growing interest specifically in sign language, these shows will almost certainly be widely viewed by hearing children (and adults) as well. In time they could become as popular as other educational children's television programs such as: Sesame Street and Captain Kangaroo.

In any case, I, personally, consider "Rainbow's End" to be one of the biggest breakthroughs in recent years for the education of the deaf. I anticipate a very positive response from all over the nation when the first shows are aired in January, 1979.

Sincerely,

Beverly Cannon

Beverly Cannon, Instructor
Center for the Hearing Impaired

BC:gr

43600 Mission Blvd
PO Box 3909
Fremont CA 94538
•
(415) 657-2100

UNIVERSITY OF CALIFORNIA, SAN FRANCISCO

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Hilde S. Schlesinger, M.D., Project Director
J. William Evans, M.D., Associate and Clinical Director
Paul M. Brinich, Ph.D., Training Director

Center on Deafness: Research, Training
and Mental Health Services
1474 Fifth Avenue
San Francisco, California 94143
(415) 731-9150
TTY: (415) 731-7123

October 9, 1978

Ms. Betsy Ford
Deaf Media
1624 Franklin Street
Oakland, CA. 94612

Dear Ms. Ford:

I am writing this letter in order to express my strong support, as an individual, and as a mental health professional, for the program Rainbow's End produced by Deaf Media. My professional experience as a counselor working with deaf children, adults, and their families, indicates that many times deaf children, who most often have hearing parents, do not have the opportunity to meet deaf adults, let alone to meet successful deaf adults. Thus, they are deprived of role models, and consequently, their self esteem suffers. Programs such as Rainbow's End work to fill an acutely felt gap in the development of deaf youngsters. Because deaf children most often grow up in hearing families, and because many hearing parents are still unable to use total communication (signing while speaking), deaf children are often deprived of communication related to social development, but, more globally, of most linguistic communication. Rainbow's End promotes family interaction by entertainingly getting across to both parents and children, the idea that communication, in English and in American Sign Language can be enjoyable. I sincerely hope that funding sources will enable the creative staff of Deaf Media to continue producing fine programming promoting preventive mental health principles.

Sincerely,

Ingrid Willenz, M.A.
Counselor-Therapist

IW:sm

1860 Camino Estrada
Concord, California 94521
October 14, 1978

To Whom It May Concern:

I am writing in very earnest and enthusiastic support of the RAINBOW'S END series as produced by D.E.A.F. Media, Oakland, California.

It has been my pleasure recently to view one of the tapes of the RAINBOW'S END series. It is a beautiful production and meets in full measure the several objectives set for it. With relation to deaf children, it serves to improve their self-image, to motivate reading, and to assist deaf children in their language growth and development. For all of us, adults and children, who are not fully familiar with the impairment of deafness and the accomplishments of deaf people, the series has tremendous potential.

It is my hope that funding can be found to put this series on the air regularly at an early date. Our deaf population will benefit greatly.

Sincerely,

Hugo F. Schunhoff
Retired Superintendent
California School for the Deaf
Berkeley

WILSON RILES
SUPERINTENDENT OF PUBLIC INSTRUCTION
AND DIRECTOR OF EDUCATION

STATE OF CALIFORNIA
DEPARTMENT OF EDUCATION

LESLIE BRINEGAR
ASSISTANT SUPERINTENDENT OF
PUBLIC INSTRUCTION AND DIRECTOR
OFFICE OF SPECIAL EDUCATION

BARRY L. GRIFFING
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CALIFORNIA SCHOOL FOR THE DEAF
2601 WARRING STREET
BERKELEY, CALIFORNIA 94704
TELEPHONE: (415) 845-4629

HENRY KLOPPING
SUPERINTENDENT

September 27, 1978

To Whom It May Concern:

I previewed most of the "Rainbow's End" programs which were experimentally produced by the DEAF Media, Inc., for deaf children. Now we have Sesame Street-type programs especially made for deaf children. The "Rainbow's End" series do not only differ in the mode of communication used, but also take into account that the culture and life style are distinctly different in the deaf world. The programs were written to fit in the mode of the deaf environment.

The result is a series of extremely colorful and provocative shows which incorporates many educational concepts specifically aimed at the needs and weaknesses of deaf children. They were so well done that I can not find a single valid criticism.

Perhaps even more important is the fact that these presentations display deaf adult models for deaf children to identify themselves by, and therefore enable these developing youngsters to build positive images of themselves.

Ever since the advent of television, this medium has met much justified criticism regarding its commercialism which has contributed toward the maintenance of low standards in favor of greater audiences and greater advertising power. The "Rainbow's End" segments show up as bright and positive exceptions to the usual commercially-oriented programming. These presentations demonstrate that television can be a power for good with their positive and educational approach.

Sincerely,

Leo Jacobs

Leo M. Jacobs, Coordinator
Continuing and Community
Education for the Deaf

LMJ:nan

Fremont-Newark
Community College
District

OHLONE
COLLEGE

43600 Mission Blvd.
P.O. Box 3909
Fremont, CA 94538
•
(415) 657-2100

September 20, 1978

Ms. Elizabeth Ford
Executive Producer
D.E.A.F. Media, Inc.
1624 Franklin Street
Oakland, CA 94612

Dear Ms. Ford:

I was more than pleased to have had an opportunity to preview some programs from the "Rainbow's End" T.V. series.

As a pre-lingually deaf person, I couldn't help relating to this program with a great deal of emotion. I looked back to my childhood and imagined how ecstatic I would have been to be able to have a television program "Just For Me!" It was only a distant dream for me and my deaf classmates, but, now D.E.A.F. Media has made that dream a reality for thousands of deaf children.

As a teacher of the deaf, I commend you and your production staff for offering an excellent educational tool which will be of great value for teachers and parents alike.

We are all looking forward to the January premiere of this exciting new series. The deaf community will surely consider this a major breakthrough and a milestone in the recognition of our needs, our culture and our identification. as first class citizens.

With D.E.A.F. Media's leadership, and, I'm confident, the support of many friend$, we will reach for a long relationshfp at the "Rainbow's End."

Please let me know if there is anything we at the Center for the Hearing Impaired can do to assist you.

Sincerely,

Ron

Ronald C. Burdett
Supervisor
Center for the Hearing Impaired

RCB:gmr

OAKLAND UNIFIED SCHOOL DISTRICT
1025 SECOND AVENUE, OAKLAND, CALIFORNIA 94606
(415) 836-2622

October 6, 1978

TO WHOM IT MAY CONCERN:

The series produced by Deaf Media for deaf children is a long overdue breakthrough in educational television. Our children who previewed the series were virtually "glued" to each program since, for the first time in their lives, many had the opportunity to understand all of the material. Staff welcomed the program with its exceptionally high quality, fast pace, and multitude of vignettes which enhance the self-image of a deaf person. Our staff is anxiously awaiting the January airing, and have already started the pre-planning which will make programs maximally useful. A long series of these shows would help to alleviate the history of gross negligence of deaf students and do much to aid their communication skills, family interaction, information about deafness and their self image.

Roberta Farwell, Psychologist
Program for the Hearing
Impaired
Terrace Park School

RF/cr

Roberta M. Farwell

SEGMENTS FROM ORIGINAL PROJECT APPLICATION

Childhood was like growing up as a green person in a world where everyone else was red. My parents, teachers, brother and sister...all of the rest of the world was hearing. They spoke with ease. They turned at things that I never heard. They could do anything and talk to anyone they wanted--except with me. Almost everything I did reminded me that I was different.

The scariest thing was not seeing anyone over the age of 12 who was like me. Whatever happened to deaf kids, anyway? In my childhood innocence I came to a secret conclusion. Adulthood for me meant one of two things: either I would magically become hearing like everyone else, or I simply would not go on.

Ed Ingham
Deaf Adult in reflection of his childhood

PROBLEM STATEMENT

5

Deafness is much more than being unable to hear. It has profound educational, psychological and sociological implications. According to recent studies at Northern Illinois University, 90% of what a person learns is through hearing. It is no surprise, then, that this makes a deaf child very special indeed.

Language

Consider for a moment the childhood of a hearing boy or girl. This child is continuously bombarded with language, whether he chooses to be or not. Input comes from parents, siblings, television, radio and a multitude of other ever-present but scarcely considered sources. By the time he enters school, he has mastered a good portion of his language, with a strong sense of its grammatical and syntactic structure. For the rest of his life he refines it. This child has immediate avenues of self-expression and can monitor easily the behavioral expectations of his parents. In other words, he not only has the language for receptive and expressive communication, but he is socialized and enculturated by it.

(Apologies that for the sake of expedient expression, children are referred to as "he" instead of "she" or "he or she".)

On the other hand, the deaf child, missing crucial early years of language input, just begins his study of this language upon entering school. And study is an appropriate term, for it is the painstaking memorization of the rules of a language that he has never heard and never will. This huge task, from an educational point of view, bears out two realities: Only 12% of deaf adults achieve true English linguistic competence, and the average reading level of deaf high school graduates is between the 4th and 5th grade level.[1]

Family Interaction and Role Models

In the home, socialization, parent-child and sibling interaction is affected. Communication is greatly reduced, for two primary reasons:

- For the child, lipreading and speaking a language that he has never heard is extremely difficult at best. In fact, a mere 4% of the deaf population ever becomes proficient in speech and lipreading regardless of the amount of training and emphasis there may be in the schools and at home.[2] This is related to the simple fact that most of the sounds of the English language are either hidden or produced similarly or identically to other sounds of the language.
- In 88% of the homes of deaf children with hearing parents, there is not one family member who utilizes or understands manual communication.[3]

---

[1] Furth, H. G., Thinking Without Language: Psychological Implication of Deafness, New York, Free Press, 1966.

[2] Ibid.

[3] Rainer, J. D., Altshuler, K.Z., Kallman, F.J., eds. Family and Mental Health Problems in a Deaf Population, New York, Columbia University Press, 1963.

> Examples may illustrate this further. In disciplining this child may understand when a parent is saying, "No," but he may never receive an explanation of why. In social activities, he may understand that the family is preparing to go on a trip, but he will not know what the destination is to be. This creates not only the sense of isolation common to the deaf child, but also the retardation of the development of reasoning and sequencing skills which should become tools for abstract thinking.

While considering all of the above information, some serious questions are raised as to the presence of deaf adult role models and the development of self image. All of society becomes for this child the important "generalized other." If his interaction with it is impaired, if he develops his self image in relation to how unlike he is to the rest of the world, and how poorly he communicates with it, normal emotional and psychological growth may be affected. In a recent study in California, it was found that one out of every nine deaf school children is rated by his educators as severely emotionally disturbed, as compared to one in forty-two hearing students.[4]

The issue of the importance of deaf adult models and early communication is indicated by consistent findings in relation to deaf children of deaf parents. Study after study bear out the fact that these children with deaf parents have a more positive self image and significantly higher ratings in the areas of adjustment to deafness and communicative confidence. In addition, they rate highest in intellectual growth and academic achievement.

---

[4] Office of Demographic Studies, Gallaudet College, Annual Survey of Hearing Impaired Youth, 1975-76.

A serious problem is that most deaf children are prevented from having significant contact with deaf adult models. Indeed, there are many who have never met a single deaf adult, much less had an opportunity to interact with one in a productive one-to-one manner. The same applies to the hearing parents, who may not perceive their children as potential adults without exposure to deaf adults themselves. At present, a deaf child attending a residential school is more likely to meet deaf adults, as this setting is one that is more open to the inclusion of deaf persons as dormitory counselors and teachers. However, public day programs are more reluctant to hire deaf teachers. With the recent passage of Public Law 94-142, there is a drive toward "mainstreaming" of all handicapped children, which will no doubt place a larger number of deaf children into classes with hearing children and teachers. This portends a situation in which there will be even fewer opportunities for contact with the deaf adult community.

The evidence of particular needs of deaf children as delineated above can be reinforced by information gathered from a survey conducted by the Convention of American Instructors of the Deaf. In this survey, educators of the deaf outlined high priority needs in the area of instructional materials. Included in the top three priority areas were reading and language, reasoning skills and development of a positive self image.

NEEDS IN RELATION TO TELEVISION

There is no doubt that television is a powerful vehicle of social change and education. Innumerable studies of recent years have borne this out. In terms of a tool for the education and entertainment of the deaf, however, vast possibilities have yet to be explored. As members of a minority group, deaf persons have scant service by commercial or public television. And what, if any of it, can be utilized by deaf children and their parents?

The following is a survey of present programs that might be utilized by the hearing-impaired:

- ABC Captioned News - aimed at adults, aired by PBS very late in the evening, five days a week.
- Captioned ZOOM - A PBS production for children, aired once per week with captions.
- VISION ON - A BBC production visually oriented with animation, carried by a small number of PBS outlets.
- SESAME STREET - Aimed at hearing children, with the occasional appearance of deaf actress, Linda Bove. The number of appearances of Ms. Bove has increased this year, but viewers cannot predict in which shows she will appear.
- Interpreted debates and other politically important events, with the corner insert utilized. Often these are unpublicized and very infrequently done.
- The French Chef, The Andrew Chronicles, and other PBS programs, captioned at the WGBH caption center.
- SILENT PERSPECTIVES - A weekly interview/variety format program produced by and for the deaf community of the San Francisco Bay Area. Some programs have been aimed at children, but most are geared to adults. (KCSM-TV)
- News Programs - Interpreted news programs at local stations spotted around the nation.

The most important event in television for the hearing-impaired has been the passage by the Federal Communications Commission of regulations reserving line 21 for the use of closed captioning, a hallmark event, occurring in December of last year. It can be predicted that when television stations eventually purchase the proper encoding equipment and producers begin to include in their budgets the additional costs involved in captioning, new doors will be opened for hearing impaired persons nationwide. However, we come back to the crucial question of the serving of deaf children and their families. None of the above programs provide deaf adults on camera except for "Silent Perspectives," and a few of the news programs whose content is aimed at adults, and the occasional appearance of Linda Bove on"Sesame Street." None of them, with the exception of captioned "ZOOM," deal with reading levels and content which are aimed specifically at children. Additionally, none of them present successful attractive deaf children with whom young deaf viewers may identify.

This raises a serious need for production of a television program designed specifically to the needs of deaf children and their families. KCSM of the College of San Mateo and D.E.A.F. Media, Inc. are in a unique position to create jointly innovative programming to accomplish this task.

> ...perhaps (the) most chilling problem with current television programming is the probability that hearing-impaired children may themselves begin to believe some of the erroneous stereotypes (of deaf persons) that they see.
>
> Because an overwhelming majority of hearing-impaired children have normally hearing parents and relatives, their contact with hearing-impaired adults is usually minimal or nonexistent. And, except for those deaf children who attend special schools or classes with other deaf children, hearing-impaired children rarely associate with other children their own age who have hearing difficulties. Television, therefore, becomes a major source of information or misinformation about hearing impairment for these children.

Tom Freebairn
Deafness Research and Training Center
New York University

from Promise and Performance: Children with Special Needs, Action for Children's Television Guide to TV Programming for Children

BACKGROUND ON KCSM's INVOLVEMENT WITH PROGRAMMING FOR THE DEAF

Since 1974, KCSM has had the opportunity of taping and airing the Emmy Award-winning program for the deaf, "Silent Perspectives."

"Silent Perspectives" has gained attention as the nation's only interview/variety format program regularly produced by and for members of the deaf community, and features a deaf host and guests of both local and national importance. "Silent Perspectives" is aired twice weekly during prime time. It is additionally carried by KRON TV (NBC affiliate) as supplemental community programming. To date, 84 programs have been produced.

KCSM and the production and on-camera staff provided by D.E.A.F. Media, Inc. have maintained a monitoring of viewers' responses and have discovered the following:

1. In addition to a large number of regular deaf viewers, about 50% of the regular viewers are of normal hearing. Many of them are professionals working with the deaf, such as teachers, social workers, and interpreters. Still others are hearing persons simply interested in learning about deafness and sign language.

2. A great many deaf children watch "Silent Perspectives" regularly. Despite the fact that most of the topics are over their heads, they watch, assumedly because of the fact that they see the use of sign language and entertainment.

3. "Silent Perspectives" has been used by parents of deaf children as a stimulus for a family experience to be shared by all, with the focus on communication with the deaf child.

In addition to the development of the above-described audience, KCSM, in cooperation with D.E.A.F. Media has provided half-inch dubs of the shows for school programs serving the deaf, at cost or no-cost, depending upon the amount of labor required for dubbing.

Just some of the schools receiving dubs for closed circuit and educational libraries are:

National Technical Institute for the Deaf, New York
Gallaudet College, Washington, D.C.
California State University, Northridge
American School for the Deaf, Connecticut
Northwestern Connecticut Community College
Ohlone College, Fremont, California
St. Mary's School for the Deaf, New York
California School for the Deaf, Berkeley

The cogent points to be made are these:

1. KCSM and D.E.A.F. Media have had three years of experience in the production of programs for the deaf, aimed primarily at deaf adults and secondarily at deaf children. This includes the opportunity for investigative experimentation and evaluation of various camera and direction techniques most fitting to productions for deaf viewers.
2. KCSM and D.E.A.F. Media have produced programs of high enough quality to receive an Emmy Award, a Broadcast Industry Conference Award and other honors in the television industry.
3. KCSM and D.E.A.F. Media have produced programs that have received strong support from educational programs for deaf children and college students.
4. KCSM and D.E.A.F. Media have provided a medium of cross-community education for use by deaf and hearing adults, professionals and parents.

There is a need present, and KCSM and D.E.A.F. Media have had experience in meeting those needs, and therefore propose a major project aimed at more specifically serving a target population of deaf children and their families.

DESCRIPTION OF BROADER TARGET POPULATION

This project is primarily designed to serve a population of deaf youngsters aged 7 - 11 and their families. In response to their needs, the television programs will utilize manual communication, captioning and speech (or voice-over simultaneous narration).

However, due to the breadth of this communication format, the target population is expanded to include the following:

--mildly to moderately hard-of-hearing children
--mentally retarded children
--autistic children
--cerebral palsied children
--the families of the above

For those children who do not utilize manual communication, or whose losses are minimal enough to gain from sound, voice-over narration and captioning will be provided. Captioning will additionally serve as a reference tool for children who do use manual communication, but who would gain from the presentation of English equivalents in the printed form simultaneously.

In terms of those children who are moderately to profoundly retarded, autistic, or cerebral palsied, many of them will be served through the use of manual communication. A recently completed survey of special education programs documents an explosion of interest in the use of manual communication with these children.[5] Of the several hundred programs that serve these children, four out of five of them have come into existence during the past three years. From the analysis that can be made of this situation, a probable 10,000 of these special children are being taught manual communication, with many more projected in the near future. This growth is undoubtedly due to the teachers' reports of better language acquisition, increased attention spans, and greater motivation and social interaction on the part of these children. A majority of the parents of these children are displaying an openess to the use of manual communication, as well.

---

[5] Linda Goodman, Paula Wilson, Harry Bornstein, in a report for the American Association on Mental Deficiency (AAMD) 1977

Thus, KCSM's television program format will serve a continually broadening population, and will keep this into account through the periods of development and expansion.

MATERIALS AND METHODS

Program material will be drawn from that which is appropriate in interest to the specific target population of 7 - 11 year olds. Some material will be developed originally and some will be adapted from existing children's story and game material. The following are samples of presentations fitting the goals of the program:

Interaction with Parents and Siblings/ Reading and Language-Use Motivation

1)An invented story or problem situation will be dramatized, in which all but the climax or ending will be presented. Children will be asked "What do YOU think happened next?" They will then be encouraged to relate the story's ourcome to a parent, sibling or teacher, and will be encouraged to write down their ideas.

2) Simple non-violent games which require the participation of two persons will be presented, clearly outlined step-by-step by deaf children. These games will be aimed at the development of imagination, coordination, intellectual growth, and a sense of accomplishment.

3) The ensemble of characters dramatize in costume a popular children's tale, presenting it in such a way that viewers will be excited enough to want to read it on their own. Because they have already seen the characters and the action, they will have a firm grip on the concepts which will be presented in the English words printed in their book. Keep in mind that that parents and teachers will receive resource guides prior to the airing of the program, so that they will have a chance to secure a copy of the reading material handled in the program

Enhancement of Self-Image

1) Deaf children and adults on camera provide initially the most important aspect of enhancement of self-image and identification for the isolated child.

2) Fictitious or historical persons shall be portrayed (deaf characters). They become involved in some problem-solving situation, or express an experience from a deaf person's point of view.

PROGRAM FORMAT

SETTING

The precise setting will be determined within the first two months of the project. The primary characteristics of it will be 1) its openess to the invitation of characters and 2) its flexibility in terms of presenting a wide variety of situations with which the characters work.

CHARACTERS

The on-camera ensemble will include three deaf adults, two deaf children and two hearing adults. These characters shall, in fitting with the goals of the project, be of postive, healthy and creative natures. All of the adults will come with strong dramatic backgrounds. The persons presently being considered for these roles have been members of the National Theatre of the Deaf and Little Theatre of the Deaf, or have comparable backgrounds which include dramtic training both in and out of the National Theatre of the Deaf. Additionally, many of these persons either hold degrees in deaf education or have a good deal of experience in working with deaf children in the areas of guidance, dramatics, and self-expression.

COMMUNICATION

All programs will be presented in total communication, encompassing sign language (manual communication), speech and/or mouthing, and voice-over narration. All programs will be appropriately captioned at a 2.5 reading level.

ADVISORY BOARD

GLENN GOLDBERG, Esq., Executive Director
National Center for Law and the Deaf
Washington D.C.
Active in deaf consumer advocacy

DAVID HAYS, Director
National Theatre of the Deaf and the Little Theatre of the Deaf (10 years)
O'Neill Memorial Theatre Foundation
Waterford, Connecticut

DR. ROY HOLCOMB, Coordinator
Programs for the Hearing Impaired
Special Schools and Services
Santa Clara County, California

LEO M. JACOBS, Coordinator
Continuing and Community Education
Educator of the Deaf
Recipient of the Powrie V. Doctor Chair
Gallaudet College, 1974-75

DR. HENRY KLOPPING, Superintendent
California School for the Deaf
Berkeley, California

DR. HARRY J. MURPHY, Administrator
Planning and Evaluation,
Center on Deafness
California State University
Northridge

JACK SMITH, Executive Director
White House Conference on the Handicapped
Previously an administrator at National Technical Institute for the Deaf
Rochester, New York

FRANK TURK, Director
Junior National Association of the Deaf

LINDA BOVE WATERSTREET, Actress
Resident of "Sesame Street", PBS, Children's Television Workshop
Past member, National Theatre of the Deaf and Little Theatre of the Deaf (7 years)

"SILENT PERSPECTIVES": DEVELOPMENT OF INNOVATIVE TELEVISION PROGRAMMING FOR DEAF CHILDREN AND THEIR FAMILIES

MANAGEMENT PLAN TIMETABLE PHASE I

OBJECTIVES, TASKS	MONTHS											
	1	2	3	4	5	6	7	8	9	10	11	12
1) Orientation	━											
2) Preliminary Planning	━											
3) Pre-production	━	━										
4) Production of Program #1		━	━									
5) Production of Program #2			━	━								
6) Resource Guides		━	━	━	━	━	━	━	━	━	━	━
7) Evaluation and Feedback					━	━	━	━	━	━	━	━
8) Preparation for Airing					━	━						
9) Productions #3 - 13						━	━	━	━	━	━	━
10) Airing						━	━	━	━	━	━	━
11) Further Evaluation						━	━	━	━	━	━	━
12) Monitoring, Data Collection	━	━	━	━	━	━	━	━	━	━	━	━▶

MANAGEMENT PLAN

Although this is a one-year proposal, the project is designed to continue for three years. The second and third years will result in expanded services, increased production, greater cost effectiveness, and higher quality. Product validation and improvement will continue through viewer feedback

"SILENT PERSPECTIVES": DEVELOPMENT OF INNOVATIVE TELEVISION PROGRAMMING FOR DEAF CHILDREN AND THEIR FAMILIES

Management Plan

Phase I: Development and Demonstration, 12 Months

	OBJECTIVE	MONTH OF COMPLETION		MAJOR TASKS	EVALUATION, DATA COLLECTION, DOCUMENTATION
1.0	Recruit, orient extra staff and participants	1	1.1	Advertise for part-time participants and actors.	Recruitment announcements
			1.2	Recruit part-time participants and and actors	Job resumes, applications
			1.3	Orient part-time participants, actors	Report by Director
2.0	Preliminary planning	1	2.0	All persons involved in implementation of project shall have preliminary planning meeting to validate proposed project and goals	Meeting's minutes Report by Director
			2.1	Individual functions, responsibilities of all staff and participants delineated. Timetable and schedule communicated to all participants	
3.0	Pre-production phase	2	3.1	Design and filming of standard open (for every program on film format)	Film script Producers' reports

Phase I: Development and Demonstration, 12 Months (Continued)

OBJECTIVE	MONTH OF COMPLETION		MAJOR TASKS	EVALUATION, DATA COLLECTION, DOCUMENTATION
	2	3.2	Editing, audio addition, post production of introductory segment	Film script Dir. Producers' Report Film product
		3.3	Design and construction of set	
		3.4	Design and construction or purchase of costumes utilized throughout series for regular actors	Story materials
		3.5	Gather potential story materials, appropriate to interest and reading level of target population	
4.0 Production of Program #1				
		4.1	Develop script, list and prepare costume and set needs	Final product, Program #1
		4.2	Evaluate, adjust script as per input from other consultants, participants	
		4.3	Rehearse scripted program out of studio	
		4.4	Rehearse program in studio	
		4.5	Tape program	
		4.7	Captioning preparation and process	

Phase I: Development and Demonstration, 12 Months (Continued)

OBJECTIVE	MONTH OF COMPLETION	MAJOR TASKS	EVALUATION, DATA COLLECTION, DOCUMENTATION
5.0 Program #2	4	Program #2, will follow the same 7-step task task outline as utilized with Program #1	Final product, Program #1 Quarterly Report
6.0 Program Resource Guides	4	6.0 Development and printing of resource guides, which describe program, outline story content, important concepts and vocabulary	Product-Resource Guide
7.0 Evaluation and feedback	5,6	7.1 Dubbing of 1/2" and 3/4" copies of Programs 1 and 2 for dissemination to evaluators	Returned Evaluation Questionnaires
		7.2 Develop and print evaluation form	Minutes of meeting of implementers.
		7.3 Dissemination for evaluation of Programs 1 and 2 and resource guides to consultants, advisors, and major programs for deaf children.	
		7.4 Meeting of project implementers to discuss evaluations, adjust plans and methods according to feedback from evaluators.	

Phase I: Development and Demonstration, 12 Months (Continued)

	OBJECTIVE	MONTH OF COMPLETION		MAJOR TASKS	EVALUATION, DATA COLLECTION, DOCUMENTATION
8.0	Preparation for on-the-air	6	8.1	Arrangement for airing beyond KCSM TV	Copies of correspondence, meetings
			8.2	Announcement of program airing schedule to school programs for the deaf, parents' organizations, teachers' organizations, and general public	Check list of all persons and organizations contacted.
			8.3	Registration of college of the air students planning to watch program for credit	
9.0	Production of programs #3-13 Development of resource	6,11	9.1	Production for these programs shall follow the same 7-step procedure as used with programs #1 and #2	Quarterly Report Final products Resource Guides
			9.2	Mailing of Resource Guides	
10.0	Airing (televising) of programs 1-13	7-11	10.1	Delivering of tapes to other stations	
			10.2	Write up and dissemination of both generic and detailed descriptions for use by TV Guide and newspapers	
11.0	Further Evaluation	12	11.1	Dissemination of dubs of three sample shows and Resource Guides to evaluators in school programs for the deaf	Final Summative Evaluation Written Report to Media Services Division

Phase I: Development and Demonstration, 12 Months (Continued)

OBJECTIVE	MONTH OF COMPLETION	MAJOR TASKS	EVALUATION, DATA COLLECTION, DOCUMENTATION
		11.2 - Presentation, liaison, done by Director Producer, Evaluation done by students and Educators.	
		11.3 Meeting of all project implementers for discussion and summative evaluation	
		Evaluation of 3 sample programs within 24 classrooms of hearing-impaired, mentally retarded autistic and cerebral palsied children, including both day programs and residential programs around the nation.	

D.E.A.F. MEDIA, INC.

(Deaf Educational and Artistic Frontiers Media, Inc.)

The following is a brief summary of this non-profit organization's contributions in the areas of television, film, theatre and community awareness of deafness. These have been accomplished within the past three years primarily on a volunteer or fee-for-service level.

Television

KCSM-TV (PBS Affiliate) under the San Mateo County Community College District, the production of SILENT PERSPECTIVES, a weekly half-hour interview/variety format program featuring deaf hosts and interviews with notable deaf persons, locally and nationally known. Twenty-eight productions per year, equalling 84 to this date. SILENT PERSPECTIVES has become an integral and important part of the Bay Area deaf community's expression. SILENT PERSPECTIVES was the recipient of several awards, including an Emmy and a Broadcast Industry Conference Award. Programs have been dubbed regularly onto half and 3/4 inch tapes for use by numerous elementary, secondary and college programs for deaf students. Production has continued since September, 1974.

KQED-TV (PBS Affiliate) Production of "Hear My Hand", on deaf awareness. A half-hour program featuring all deaf persons on camera. Submitted for several local and national awards.

KCSM-TV (PBS Affiliate) Produced and directed a 90-minute special of A PLAY OF OUR OWN, written by deaf playwright, Dorothy Miles.

ABC-TV Consultant and agent for deaf actors, to Marstar Productions for dramatic medical program.

KPIX-TV Consultant and designer of a special children's drama for this CBS Affiliate.

KRON-TV Consultant and special program designer for several NEWSIGN FOUR programs; Provider of supplementary community interest programs for this NBC Affiliate.

KTVU (Independent Commercial) Interview appearances on "Community Circle"

BAVARIAN TELEVISION (W. Germany) Consultant to the development of their initial programs for deaf persons; Film consultant in their program about deaf persons in America.

WGBH (PBS Affiliate) Consultant and provider of interpreters for NOVA special on deafness, ACROSS THE SILENCE BARRIER, during their filming in San Francisco Bay Area.

CAPTION CENTER, WGBH Assisted in the coordination of the San Francisco Bay Area evaluation of the ABC Captioned News.

PUBLIC SERVICE ANNOUNCEMENTS Designed and scripted PSA's on deafness to be utilized by television stations in California and eventually the nation. Presently seeking funding for the project.

Film

RASTAR PRODUCTIONS, COLUMBIA PICTURES, Burbank, Ca. Researched the life of William Ellsworth "Dummy" Hoy, turn-of-the-century professional baseball player per formal contract with Rastar Productions. Goal: Feature length film for television.

KRAININ-SAGE PRODUCTIONS , New York Acted as agent for recruitment of deaf actors in AT&T produced film on the history of communication, prepared for PBS airing.

CINEMANIFEST, San Francisco, Ca. Consultant/agent for deaf actors/provider of interpreters for KCET-TV (PBS Affiliate, Los Angeles) film on blue collar workers, "Over, Under, Sideways, Down."

UNIVERSITY OF CALIFORNIA, Health and Medical Sciences Program, Berkeley,Ca., Presently completing film of a presentation made by D.E.A.F. Media at local Bay Area hospitals, orienting medical staff to deaf person's needs. Final product will be thirty minutes in length.

YOUNG ADULT PROGRAM, Deaf Counseling and Referral Agency, Oakland, Ca., Assisting in the design and production of ten films on living skills for young adults. Also providing actors and interpreters for filming.

Theatre

THE HAPPY HANDFULS A Los Angeles-based group of hearing and deaf young adults who appear in public day programs for the hearing-impaired in order to present dramatization and self-expression ideas to teachers and students.

L.A. SIGN COMPANY The following productions have been presented in the Los Angeles area through the sponsorship of D.E.A.F. Media and California State University at Northridge:

GODSPELL LOVE OF SEVEN DOLLS A SITUATION AS REAL...

All productions toured the Los Angeles area performing at colleges and small private theatres.

AMERICAN CONSERVATORY THEATRE (A.C.T.) San Francisco, Ca., Developed acting workshops exclusively for deaf actors taught by ACT professional drama instructors. Provided interpreters and orientation to deafness for instructors.

BAY AREA D.E.A.F. Media provided entertainment in the form of variety programs and A PLAY OF OUR OWN for Deaf Awareness Week celebrations.

COUNCIL FOR THE ADVANCEMENT OF PROFESSIONAL DEAF ARTISTS D.E.A.F. Media Coordinator represents the West Coast and Hollywood contacts on this five-person committee under the National Association of the Deaf.

Public Service Agencies

D.E.A.F. Media has made presentations aimed at deaf awareness and education before the following groups:

National Rehabilitation Association
Alameda County Police Academy
National Grange
San Francisco State University
Convention of Catholic Social Service Agencies
San Francisco Senior Citizens Center
Lions Clubs
Quota Clubs
Public gatherings arranged by Deaf Awareness Week
  " " for fundraising for Acorn Community TV
Women's service organizations

Schools, Colleges and Universities

The following educational programs have benefited from D.E.A.F. Media's input, in terms of consulting, fundraising, preparation of children's performances on television, or receiving video tape dubs of "Silent Perspectives":

Pasadena City College, Ca.
California State University, Hayward
California School for the Deaf, Berkeley
Mark Keppel Program for the Aurally Handicapped, Glendale, Ca.
California State University, Northridge
Northwestern Connecticut Community College
Ohlone College, Fremont, Ca.
Gallaudet College, Washington, D.C.
National Technical Institute for the Deaf, Rochester, N.Y.
American School for the Deaf, Conn.
St. Mary's School for the Deaf, N.Y.
Gateway Technical Institute, Kenosha, Wisconsin
San Jose State University
City College of San Francisco
De Anza College, Cupertino, Ca.
San Jose City College, Ca.

Organizations of the Deaf or Serving the Deaf

The following organizations have received services from D.E.A.F. Media in the way of presentations or liason work:

National Theatre of the Deaf
National Association of the Deaf
Federal Congress , World Federation of the Deaf
California Association of Teachers of the Hearing Impaired
TRIPOD Toward Rehabilitation Involvement of Parents of the Deaf
East Bay Club for the Deaf
California Association of the Deaf
Office of Continuing and Community Education, Berkeley
Deaf Awareness Week Committee
Deaf Counseling and Referral Agency, Oakland, Ca.
Public Media, San Francisco
Video Resource Library, San Francisco
Writers Guild of America
Directors Guild of America

Unclassified

For three years, D.E.A.F. Media has provided the first DIAL-A-NEWS service for deaf persons in the Bay Area. This has been expanded to include service in the South Bay Area and the Los Angeles/San Fernando Valley area. DIAL-A-NEWS is a service by which a person with a TTY may phone in to a specific number to receive a print-out of a weekly calendar of events for the deaf community. To our knowledge this is the first such service provided in the country.

ELIZABETH FORD

Associate Producer/Instructor

Professional Resume

Education: B.A. Education of the Deaf, Lewis and Clark College, Portland, Oregon, 1970
Minor: Speech and Communication

Also 28 semester hours toward M.A. in the areas of Education and Theatre, University of California, Berkeley; California State University, Northridge.

Certification: Teacher of the Deaf and Hard of Hearing; California Community College credential

Experience:

1976 - Present:	Coordinator, D.E.A.F. Media, Inc., Oakland, California Producer, "Silent Perspectives," KCSM-TV, San Mateo (28 programs)
1970 - 76	Educator of the Deaf, language arts and social science, grades 5 - 10, California School for the Deaf, Berkeley
1975 - 76	Co-producer, "Silent Perspectives," KCSM TV, San Mateo (28 programs)
1974 - 75	Talent Coordinator, "Silent Perspectives," KCSM TV, San Mateo (28 programs)
1974 - 76	Attended National Theatre of the Deaf, Summer School

Other:

Director, all major and minor Junior High and High School theatrical productions, presentations, television appearances, California School for Deaf, Berkeley

Volunteer drama coach, Junior High and High School, California School for Deaf

Producer, "Hear my Hand," half-hour special on deafness, KQED (PBS Affiliate) San Francisco. Entered by KQED into several award competitions.

Co-producer, "A Play of Our Own," a deaf theatre play by Dorothy Miles, videotaped for KCSM TV.

Producer, "Election Returns for Deaf Individuals," November, 1976. A program which utilizes deaf newscasters for results of the presidential and local elections, KCSM TV.

ELIZABETH FORD (Continued)

Relief narrator, "Newsign Four," KRON (NBC Affiliate)

Consultant and interpreter for numerous local documentary and theatrical programs relating to deafness, including KPIX (CBS Affiliate), KRON (NBC Affiliate), KQED (PBS, San Francisco) and WGBH (PBS, Boston)

Responsible for theatrical and television productions and publicity for Deaf Awareness Week (2 years)

Choreographer/director/narrator/performer in numerous local deaf community productions

Co-instructor, Creative Uses of American Sign Language, Ohlone College Summer Session, Fremont, California (3 years)

West Coast Representative: Council for the Advancement of Professional Deaf Artists, National Association of the Deaf

Dancer, San Francisco Dancers' Workshop, 15 years, including European Performance tour, 1963

Member, Convention of American Instructors of the Deaf, National Association of the Deaf, Registry of Interpreters for the Deaf.

Academic Honors: Dean's List, nine out of twelve quarters in undergraduate work;
Recipient, National Gold Key Award for Outstanding College Leadership;
Member, Sophomore, Junior and Senior Women's Honor Societies.

MORTON E. BERNSTEIN

Technical Director/Production Assistant

Professional Resume

Education: University of California, Berkeley California
B.A., Architecture, Art, theatre 1964-1969

University of California, Los Angeles, California
Theatre arts, theatre 1969-70

University of California, Los Angeles California
MFA, theatre arts, film and TV, 1971-1973

Work Experience:

Commercial Production/Sales/P.R., The Videography Company, Hollywood.
Sales rep to advertising agencies as well as production responsibilities, in the capacity of assistant director, casting engineering, and production management.

Production Coordinator, KNXT, Channel 2, Hollywood
Produced segments for "Newsroom", twice daily, for film critic David Sheehan. As such, was responsible for ordering film clips and trailers, supervising editing, designing and ordering graphics, checking and timing all scripts, as well as directing film and mini-cam crews on location. Also conducted interviews, researched, and co-produced a week long special series for the news.

Director of Advertising, UCLA Fine Arts Productions, Los Angeles
1975 - 1976 Responsible for writing copy, establishing conceptual design approach, budgeting and placing all advertising pertaining to cultural affairs on the UCLA campus. Worked closely with the publicity director in creating radio and television promotional spots.

Director, KTVU, Channel 2, Oakland-San Francisco
March 1975 to July 1975 - Staff director responsible for directing six public service shows each week, public service announcements, editorials, the afternoon news, commercials, and continuity.

Producer/Director, KCSM-TV, Channel 14, College of San Mateo
February 1974 to February 1975 Technical director and executive producer for three regularly scheduled shows each week plus all nonscheduled specials which the station aired. Most programs educationally or community oriented. Also directed remote productions and closed circuit productions.

Teaching Assistant, Television Division, Theatre Arts Department, University of California, Los Angeles.
March 1972 - June 1973 Responsible for teaching courses in television production and direction which included instruction on audio equipment, camera operation and movement, video, switching, and 1/2" editing techniques. Taught two quarters of remote television production which included six remote pickups.

Production and Technical Assistant, UCLA Media Center
March 1972 - February 1973. Director, production assistant art director, cameraman and engineering assistant.

Producer-Media Consultant, Pacific Media, Los Angeles
November 1971 - June 1972 Media consultant to education and youth counselors; created training films and tapes.

Architectural Designer and Draftsman, Benham-Kite & Associates, Architects & Engineers, Century City, Los Angeles
June 1970 - March 1971 Planning, detailing and designing of a prototype child care center. Other planning and detailing was on office and hospital buildings.

Professional Recognition Awards

Emmy Award for Outstanding Achievement in Community Affairs: "A Deaf Adult Speaks Out", Silent Perspectives. Presented by Northern California Chapter of the National Academy of Television Arts and Sciences.

Broadcast Media Award for Information or Documentary Programming: "A Deaf Adult Speaks Out", presented by San Francisco State University at the 25th Annual Broadcast Industries Conference.

Community Service Award for "Faircast '74", presented by San Mateo County Fair Committee.

Thesis Project:

A one-hour documentary (B&W, 1/2" video tape) exploring the ways that video tape can be used to instigate social change in a community (in this case, Venice, California.) A part of this was shown and discussed on L. A. COLLECTIVE which was aired in March, 1973 on Channel 28, KCET, Los Angeles.

Promise and Performance: Children with Special Needs

ACT's Guide to TV programming for Children

Volume I

Local Original Programs

Original local productions, designed to be accessible to hearing-impaired audiences, continue to spring up around the country. Producers of programs seem to be especially sensitive to this audience. Public-interest features about the activities and achievements of deaf people are more frequent than ever. A few stations, such as KRON, San Francisco, and WTOP, Washington, D.C., feature deaf newscasters who present five-minute news summaries.

Other programs, such as special productions featuring local performances of the touring National Theatre of the Deaf, have received similar attention. In the case of KCSM, San Mateo, California, the effort to develop local productions has led to the establishment of the Emmy Award-winning weekly series, "Silent Perspectives," which is produced in cooperation with Deaf Media, Inc., a group of active deaf performers and professionals in the local area.

Prepared under grants from the Joseph P. Kennedy, Jr. Foundation,
the Lilly Endowment, and the van Ameringen Foundation

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Resources

Baker-Carr, Janet. "The Father of a New Form of Theater." *Boston Globe*, December 3, 1976, p. 25.

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_______. *Good Times*, November 11, 1975. An episode dealing with some of the problems encountered by a deaf person in a predominantly hearing society. A captioned version is available to deaf and hearing-impaired individuals at no cost from the Bureau of Education for the Handicapped, Captioned Films and Telecommunications Branch, 7th and D Streets S.W., Washington, D.C. 20202.

Charlip, Remy; Mary Beth; and George Ancona. *Handtalk: An ABC of Finger Spelling and Sign Language*. New York: Parents' Magazine Press, 1974.

Christopher Close-Up. A 30-minute syndicated religious program produced by The Christophers, 12 East 48th Street, New York, NY 10017.

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KCSM-TV (San Mateo, CA). *Silent Perspectives*. A weekly 30-minute variety and news program hosted by deaf performers with off-camera narration. Produced by DEAF Media, Inc., Oakland, CA. Programs are available to schools for the deaf upon request.

KRON-TV (San Francisco). *NEWSIGN 4*. A signed newscast featuring former members of the National Theatre of the Deaf.

Leahy, Patrick J., and Charles H. Percy. "'The Fate of Line 21: Will the Deaf 'Hear' TV?" *The Washington Post*, September 7, 1976, p. 19A.

Committee on Children's Television

1511 MASONIC AVENUE SAN FRANCISCO, CA 94117 415-863-9434

July 7, 1977

To Whom It May Concern:

People who are deaf or who have impaired hearing are one of the least understood and most ignored groups in our society. One way in which this is evident is by the inadequate services for the deaf or those with impaired hearing in one of the most widely used media in the country--television.

Aside from one episode of Captioned Zoom (KQEC) each week, the five-minute Newsign (KRON), and Captioned ABC News (KQEC), there is no programming in the Bay Area aired for those with hearing disabilities except for the half-hour weekly series "Silent Perspectives" produced by D.E.A.F. Media and aired on KCSM, channel 14

The Committee on Children's Television, Inc. is a non-profit organization whose primary purpose is to work for better children's television programming. The Board and Staff of CCT whole-heartedly endorse the work of D.E.A.F. Media in producing "Silent Perspectives" and in providing services for those with auditory handicaps.

D.E.A.F. Media is an organization that understands the problems and concerns of those with impaired hearing and, along with schools for the deaf, is the only organization in the Bay Area that is able to provide the much needed services for this unique and often misrepresented group of people.

Sincerely,

Deborah Steres

Deborah Steres
Executive Secretary

On behalf of the Board and Staff of CCT.

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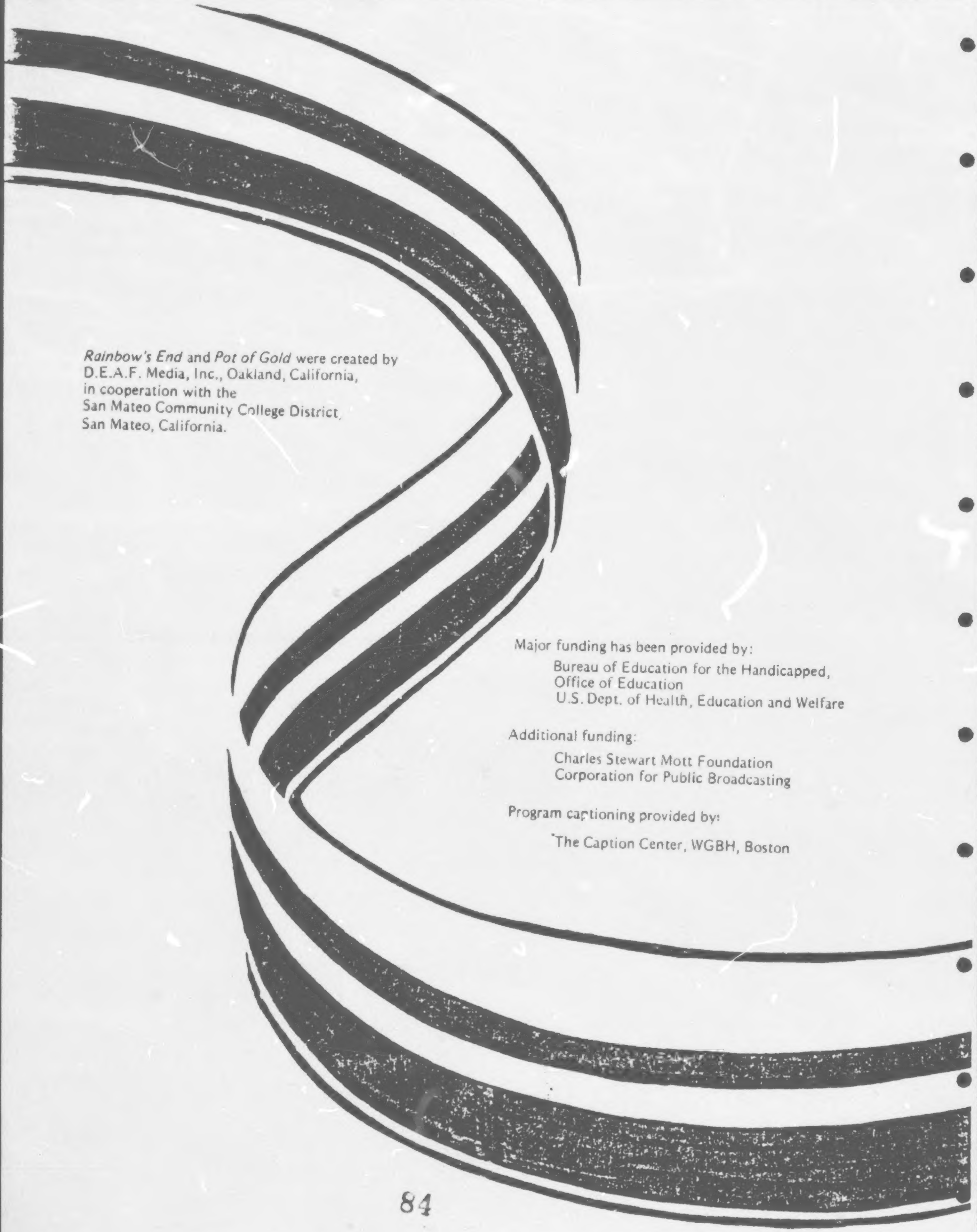
POT OF GOLD

A Resource Guide for the RAINBOW'S END Educational Television Series for Deaf Children and Their Families

Pot of Gold



Rainbow's End and *Pot of Gold* were created by
D.E.A.F. Media, Inc., Oakland, California,
in cooperation with the
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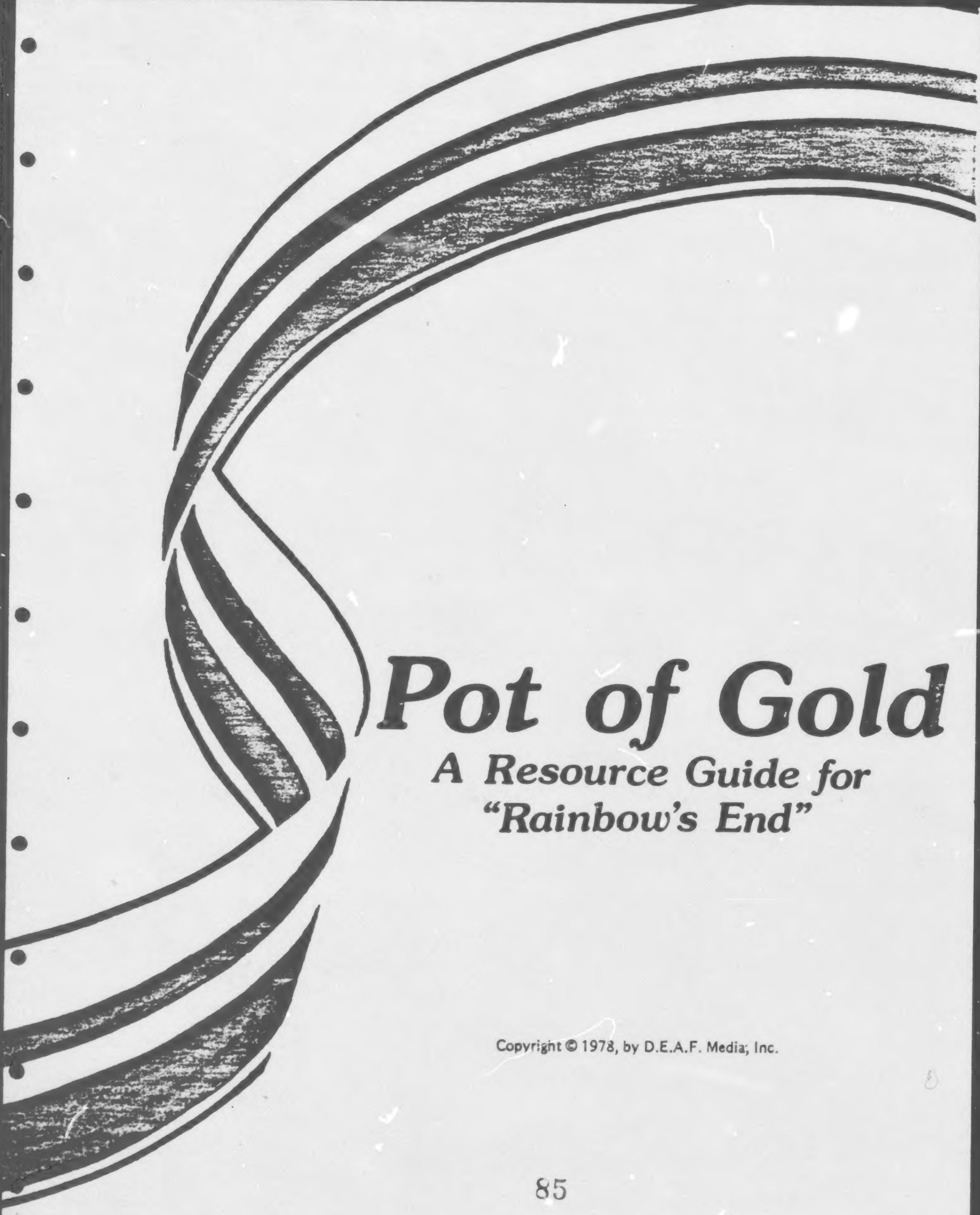

Pot of Gold

A Resource Guide for "Rainbow's End"

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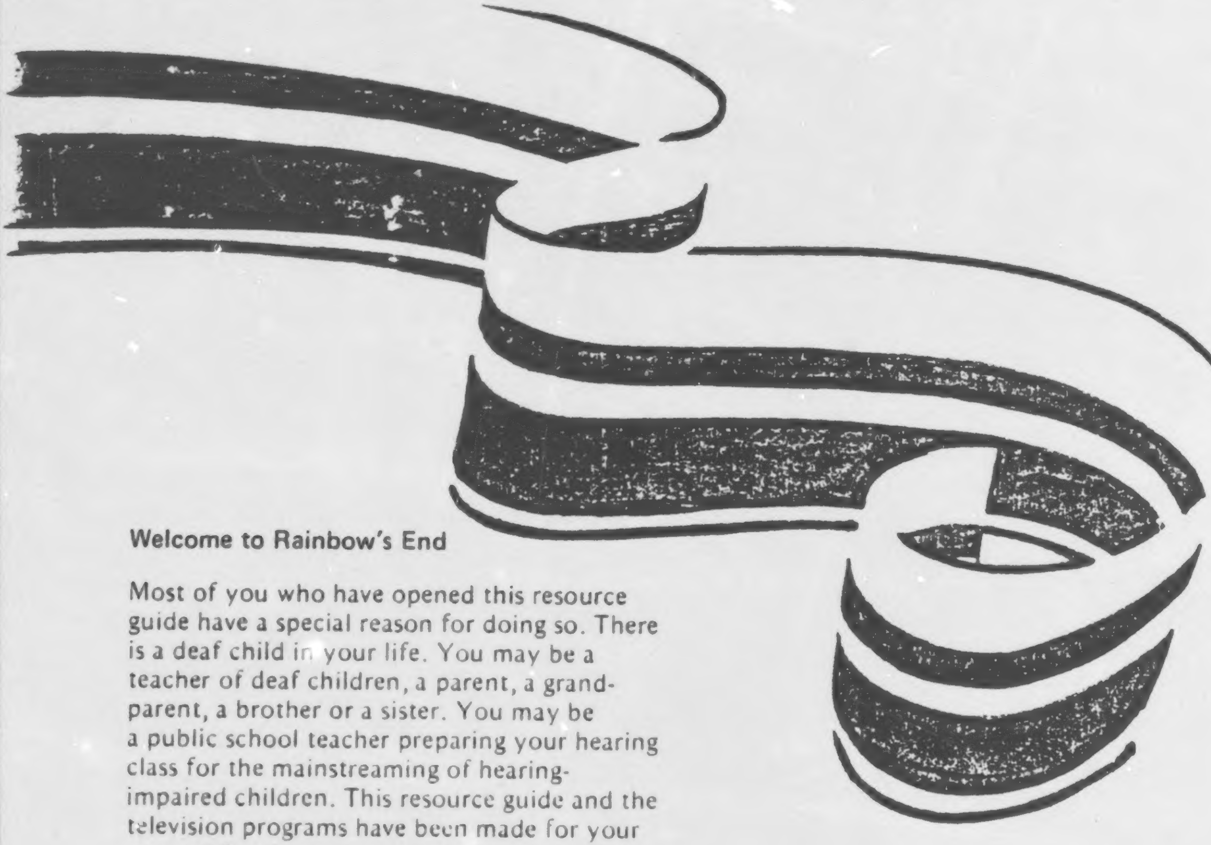

Welcome to Rainbow's End

Most of you who have opened this resource guide have a special reason for doing so. There is a deaf child in your life. You may be a teacher of deaf children, a parent, a grandparent, a brother or a sister. You may be a public school teacher preparing your hearing class for the mainstreaming of hearing-impaired children. This resource guide and the television programs have been made for your use and for the enjoyment and education of all children, both deaf and hearing.

The Goals of Rainbow's End

To provide persons and situations which will enhance the self-image of deaf children.

To encourage activities which lead to the acquisition of English language and reading skills.

To stimulate family interaction, as well as interaction within the classroom.

To present to hearing persons an awareness of the communication and culture of deaf persons.

How you make use of *Rainbow's End* is entirely up to you. Families may consider its viewing as an experience that can be shared and understood on a regular basis. Teachers with the use of the resource guide, "Pot of Gold", may develop an entire unit around a show's content. But regardless of how you make use of the programs, this simple background in "Pot of Gold" will be helpful to you.

Communication

Sign Language is the fourth most-used language in the United States* following English, Spanish and Italian. In *Rainbow's End,* we use American Sign Language, because it is representative of the deaf culture and lends itself well to dramatic form. Through the use of Sign Language, concepts can be very effectively presented and built upon for the purpose of teaching English. In this series, we also provide speaking actors who give voice-over narration except during those times when a hearing-impaired actor might speak for himself/herself. Captions are provided at a level appropriate for deaf children.

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*September 1974 issue of the Journal of the American Speech and Hearing Association (ASHA), derived from research conducted in connection with federal legislation to include deaf persons in the Bilingual Courts Act.

Deaf Adult Visitors

This aspect of the shows provides an opportunity for children to meet a deaf person from the past or the present, who is notable in some way. He or she is usually brought in by the magical skill of Wally, one of the show's regular characters. Information is then gained through simple questions asked by two deaf children, Julie and Ricardo. Illustrations and biographies of these deaf adults can be found on pages 12, 18, 26, 34, and 42. These pages are designed to be used by children.

Language Enrichment

Each program has entwined in its theme an emphasis upon a language principle or grammatical term. These are built into the dialogue of the characters in the program, and will be highlighted in the captions. Our goal is to provide situations in which a language concept is dramatized. The language principles are presented as an enjoyable experience. They may be used for the building of English language skills, regardless of which mode of communication is used in your home or classroom . . . S.E.E. signs, oral communication, American Sign Language, Signed English or any combination thereof. Language concepts, vocabulary, and enrichment exercises may be found on pages 8, 16, 22, 30, and 38 of "Pot of Gold".

Games, Arts and Crafts

This aspect of each program is designed to expose children to a particular game or activity which can then be shared in the home with brothers and sisters or in the classroom with school mates. Full instructions are provided on pages 8, 9, 16, 22, 30, 31, and 38 of this guide.

Sign Language and Fingerspelling Exposure

Within each show, a particular letter of the manual alphabet or a particular sign is emphasized. Hearing children will be encouraged to pick these up and may have them reinforced by page 11 of "Pot of Gold."

Deaf Awareness

A number of segments in the programs provide information on different aspects of communication. These segments may easily be used to prompt discussion. What is a teletypewriter? How does it work? What is sign-mime? How might I, as a deaf person, communicate with a hearing stranger?

Stories and Plays

Please glance at these materials before viewing each show. These materials enhance the children's understanding of the programs.

Atalanta, page 10
The Monster Hunt, page 17
Animals Should Definitely Not Wear Clothing, page 23
The King and the Flower, page 32
How to Scare a Crow, page 40

One Last Note

Because of the rich diversity of ideas, it would be most helpful if some preparation is given to the children before viewing the programs. Included in "Pot of Gold" are additional activities for children and background information for adults.

Peek at each program's "Preview"—a listing of the segments of each show.

"Breakaways"—These are 15 to 60 second departures from the regular action of the show. Hearing children have become accustomed to these mini-interruptions through viewing "Sesame Street." We feel that deaf children may need to be prepared in advance for "breakaways."

Children's Pages—Kaleidescopes of fun for children are based on each show. Easily reproduced!!

Who works at Rainbow's End?

HOWIE

ELLA

ED & LOUISE

FIGARO & OLIVIA

WALLY

PENNY

JULIE & RICARDO

PAUL

BETSY, LORI, & ELLA

C.J.

What is Rainbow's End?

Rainbow's End is actually a place. It is a television studio in Anycity, U.S.A., where a group of people (most of them deaf) produce television programs.

Who Works at Rainbow's End?

Howie: Howie is the TV studio's director. Whether it's chasing after a lost bear, or directing slightly uncooperative actors, he is the person in charge. His name sign is an "H" at the side of the head. *In real life, this is Howie Seago, who is a graduate of California State University at Northridge, and is particularly active in children's drama.*

Penny: Although she might be labelled as a receptionist, Penny fills many functions around the studio. An aspiring actress, she also has the opportunity to get in front of the cameras as well as behind them. Her name sign is a "P" on the temple. Penny's greatest secret is her unknown identity as a Wonderwoman kind of character called Supersign *Penny is portrayed by Freda Norman, a former member of the National Theatre of the Deaf for nine years.*

Ella: Ella is a talented woman who is the primary actress on call in the studio. We will often see her teaching us a sign. Her name sign is an "E" on the temple. *Ella is Ella Mae Lentz, a graduate of Gallaudet College. She is best known as a specialist in the linguistics of American Sign Language.*

C.J.: C.J., like Ella, is an actor who is on call in the studio. He appears often in dramatizations that the *Rainbow's End* crew produces. *C.J. is portrayed by Charles Jones, a former member of the National Theatre of the Deaf.*

Wally: A former vaudeville magician, Wally came to the studio to be its technician. We learn that his engineering skills are more magical than the kind one learns in any trade school. Wally, a close friend of the deaf children in the show, is always willing to bring in a special deaf visitor from the past or present with the use of his magical TV set and a puff of smoke. His name sign is a "W" moving from the shoulder to the back of the wrist. *Some of you may recognize this actor as Lou Fant, whose face has appeared in numerous TV programs and commercials. The son of deaf parents, he has written several books on Sign Language.*

Julie and Ricardo: Julie, age 10, and Ricardo, age 11, are frequent visitors to *Rainbow's End.* Sometimes they deliver the Kidsign News. They are most often found interacting with Wally and Ella. Julie's name sign is a "J" at the side of the chin. Ricardo's sign is an "R" tapped on the chin. *Julie Gobel and Ricardo Barlow are students at the California School for the Deaf in Berkeley.*

Olivia and Figaro: Olivia Octopus and Frederick Figaro Foxello III (Figaro for short) work in the traffic/business office of the studio. It is their job to make sure that talent is booked, bills are paid, and schedules are made up. However, we usually catch them when they are taking a break. Olivia's name sign is an "O" on the top of the head where she wears flowers. Figaro's name sign is an "F" made on the left shoulder with three taps moving outwardly, similar to the monogram on his jacket.

1

Fruit-A-Plenty Commercial

Plurals

*Language Highlights: page 8

**Special Deaf Visitor: page 12

***Story-Telling or Dramatization: page 10

Preview

Howie, the new TV director, is looking for Rainbow's End Studio. Supersign shows him how to sign the name of the studio.

Howie meets Penny at Rainbow's End Studio.

A Breakaway! Ella signs "house".

*Howie directs the Fruit-A-Plenty Commercial.

We are introduced to the character of Wally, an old-time magician, in his workshop.

**Julie and Ricardo, deaf children, are up to mischief in Wally's workshop. They play with Wally's magic TV and bring in Linda Bove, Actress.

A breakaway! Ed, the mime, walks down invisible stairs.

Viewers see Olivia Octopus and Figaro Fox, who are taking a break from their work in the business office. We learn how to make droodles.

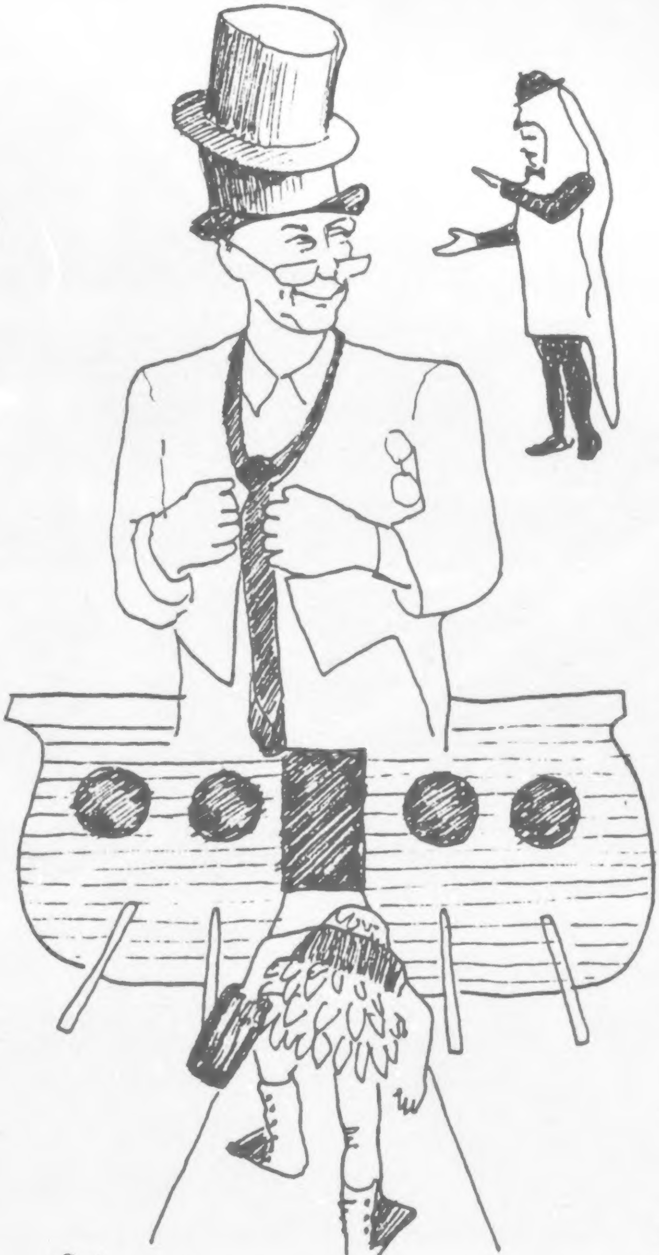
Wally goes into the studio to fix a broken light; continuation of the fruit commercial.

***Linda Bove is prompted to tell the story of "Atalanta."

*An angel informs Dr. Plural of coming rain (similar to Noah's Ark).

A breakaway! Ed, the mime, reappears.

*Continuation of Dr. Plural and the angel.



Vocabulary

Rainbow's End
commercial
actor
camera person
director (of a TV show)
mountain
plural
actress
marry
princess
magician

Concepts

end of the rainbow
take a break
TV studio

In the Fruit-A-Plenty Commercial and the Dr. Plural (Noah's Ark) sequence, viewers are exposed to the idea of plurals.

Preparation or follow-up might include:

1. Children drawing "more than one" of their favorite foods, clothing, animals.
2. Children play a game, saying "I like ___(s)," or "I see ___(s)." When a child forgets to add the "s." he/she is out.
3. A discussion of "hard words" whose spelling changes when made plural: baby, fox, box, lady, mouse, child.

One Word Conversation

This is a game for playing with facial and body expression. Everyone in the group pairs up. One person of the pair picks one word/sign, and the other person picks a different word/sign.

Example: Person #1 has the word "yes"
Person #2 has the word "no"

Then the pairs have a conversation using only their one word each. They should use facial and body expression to show different feelings.

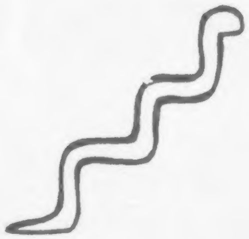
Example: #1 signs "yes" with a sad expression
#2 signs their answer "no" with an angry expression, and so on.

Some suggested word pairs:

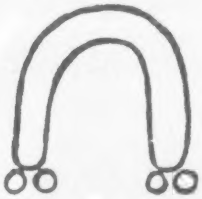
yes/no
where/there
hello/goodbye
please/why
work/play

Droodles

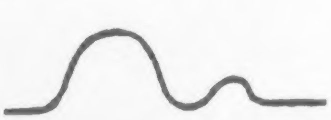
Droodles are drawn riddles. Often there is more than one answer to a single droodle. Shown on this page are some examples that appear in the first show. Present them to the children and ask them to use their imagination to see if they can come up with other answers for them. Then see if they can create their own droodles.



A snake climbing stairs



A worm roller skating

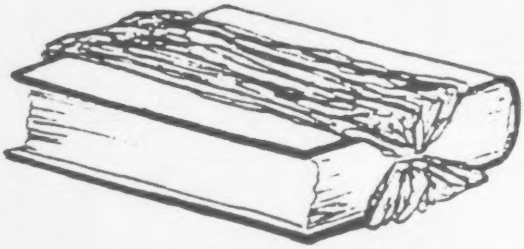


A cat chasing a mouse under a rug

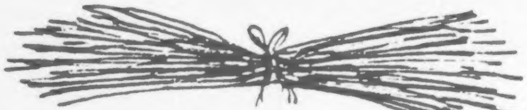
A Yarn Olivia

Materials needed:

- Pink yarn
- 10" book
- a small ball
- felt scraps or buttons for face



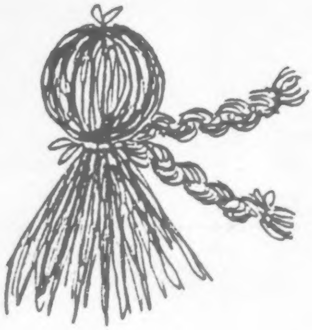
1. Wrap yarn around a book 36 times. Take a short piece of yarn and tie the strands together at one end of the book.



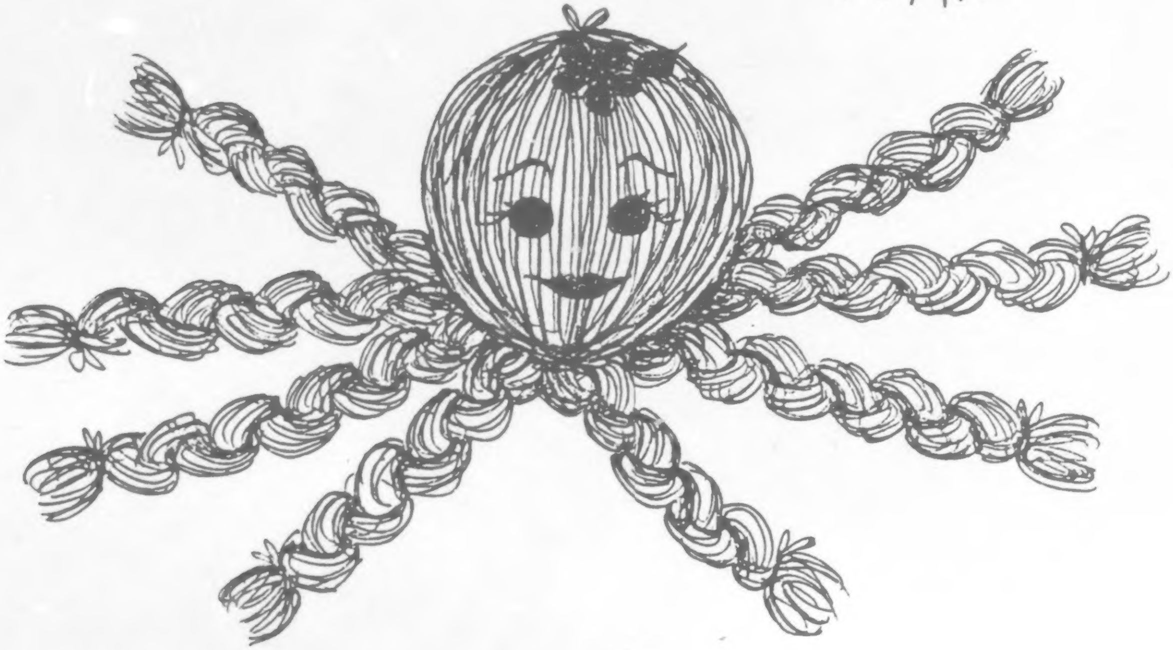
2. Cut the strands at the other end.

3. To form the head: smooth strands evenly over the ball, covering the entire surface. With the knotted end at the top of the ball, tie the strands at the bottom to form the neck.

4. To form the tentacles: divide all the free strands under the head into equal parts. Braid each section and tie off at the end. Cut off any uneven strands.



5. Create the face with felt pieces or buttons glued in place.



Atalanta

by Betty Miles
from *Free To Be . . . You And Me*
Published by McGraw-Hill Book Co.
Copyright © 1973, Free to Be Foundation, Inc.
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(This material should be available at most libraries and book stores.)

Atalanta was a clever princess. She could run as fast as the wind. Her father, the King, decided to hold a great race to determine who would marry Atalanta. Atalanta agreed, only if she could race against the others. She practiced daily for the race.

Finally it was the day of the race. A boy named Young John and Atalanta tied. The King offered Atalanta's hand in marriage to Young John. But all Young John wanted was her friendship. So, the two of them spent the afternoon together, and became friends.

The next day they parted. John sailed off to discover new lands. Atalanta travelled to visit the great cities. No one knows if they will marry. In any case, they are both living happily ever after.

Creative Dramatic Exercise

Atalanta

This story lends itself well to dramatization. Children may try out the different roles. Characters may be added when needed.

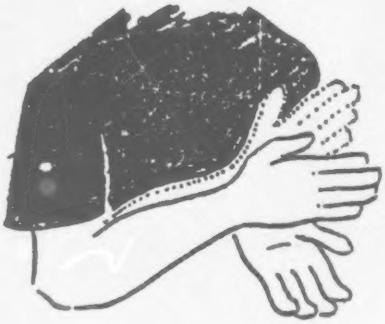
You might:

1. Set up various races for the group to do. Try running relays in fast and slow motion.
2. Discuss the story and then dramatize it.
   a. Dramatize the first scene – Atalanta talking with her father. Do it a few times with different children.
   b. Scene two – everyone preparing for the race. This could include Atalanta, Young John, and other participants.
   c. Scene three – the day of the race. Some children can be racers, others can be the onlookers, and someone is the King. The race can be done in slow motion (note Tortoise Race below).
   d. Scene four – Atalanta and Young John talk together and become friends. Children could pair up and then discuss friendship.
   e. Scene five – Atalanta and Young John travel off. (The story does not have to end here.)

Tortoise Race

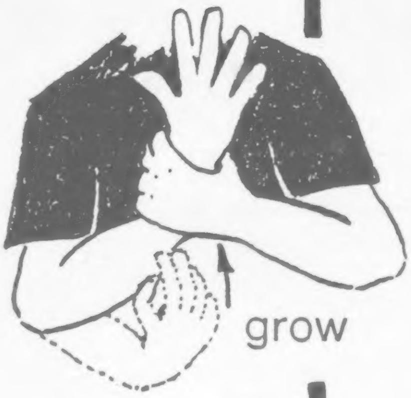
Make an imaginary racing lane for each runner. "On your mark, get set, go!" The winner of this race is the one who comes in last. The one rule is that the racers must keep moving forward in their lane.

signs
SUPERSIGN
signs

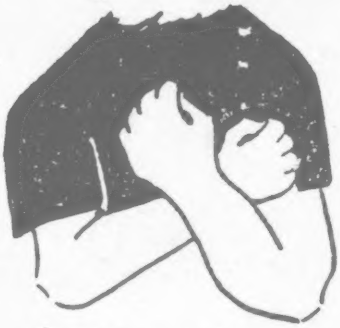


stop

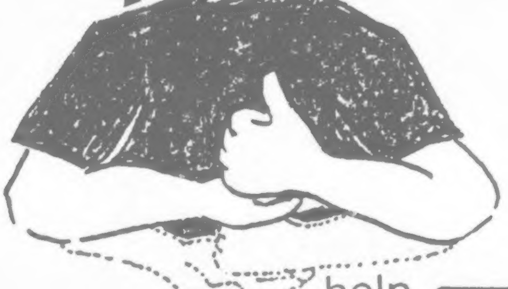
These are some signs that are taught on the shows.



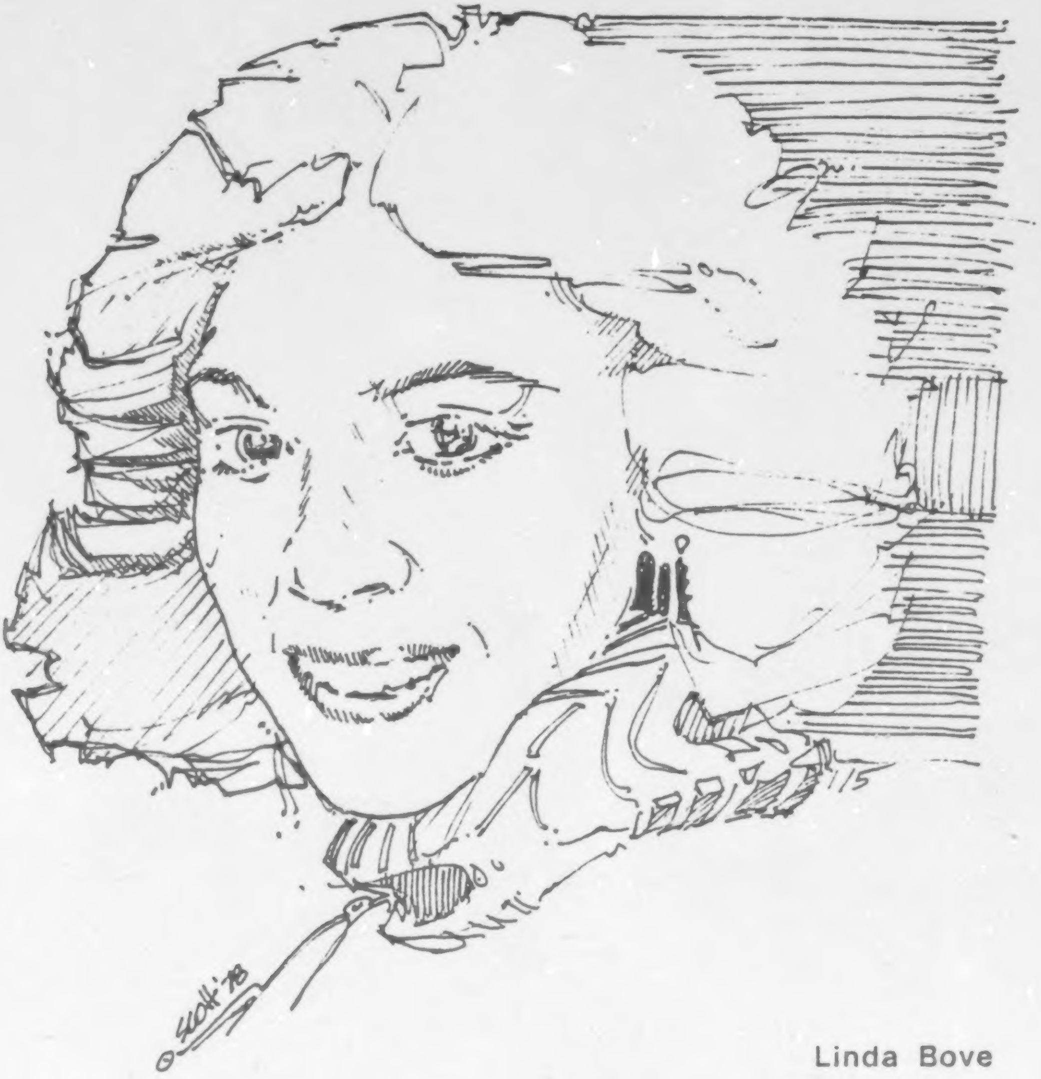
grow



love



help



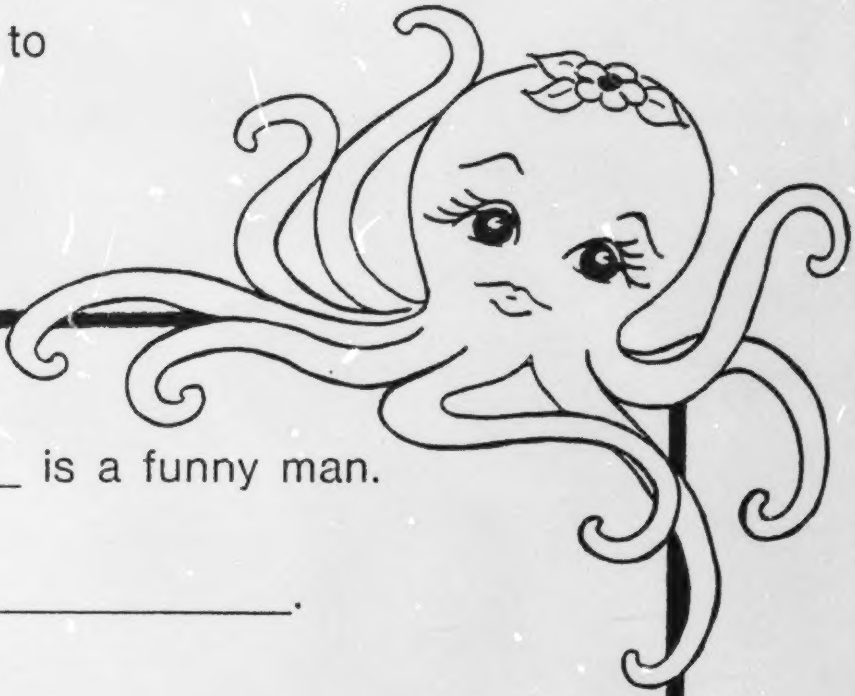
Linda Bove
Deaf Actress

Do you like to watch TV? Some people like being on TV. Linda Bove is on TV! Linda started acting at Gallaudet College in Washington, D.C. Linda acted with the National Theater of the Deaf (NTD) in many countries. She travelled to Belgium, England, France, Italy, Holland, Denmark, Norway, Sweden, Yugoslavia, Israel, Austria, Canada, Japan and Australia.

Linda acts on different TV shows. You can see Linda on "Sesame Street". Linda loves acting on television. So, keep your eyes open. You are going to see more of Linda Bove.

Use these words to fill in the blanks:

mice	two
Plural	hats

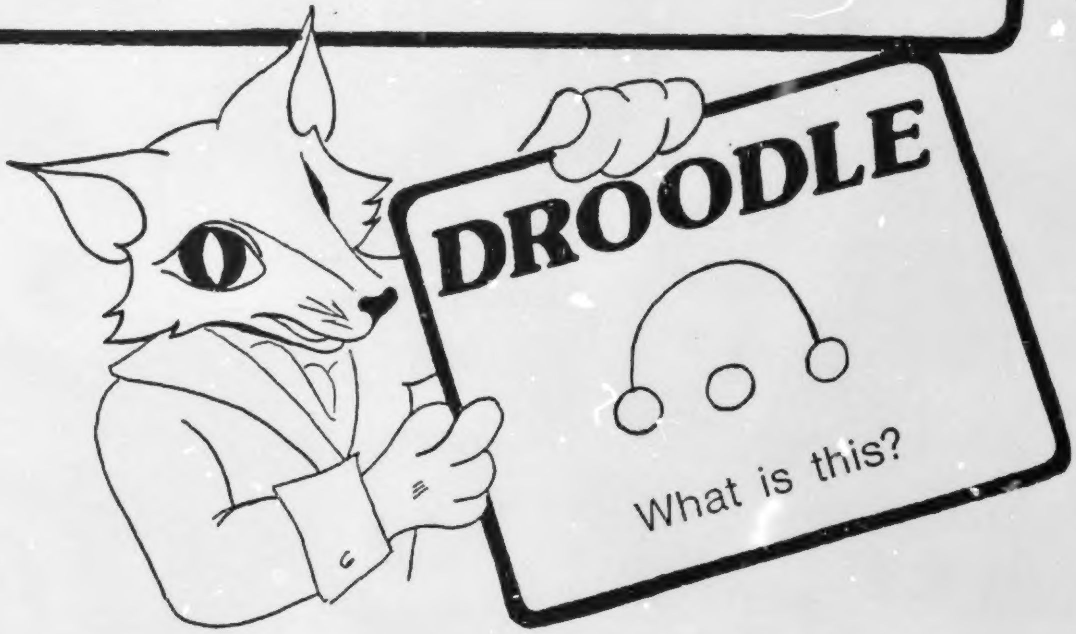


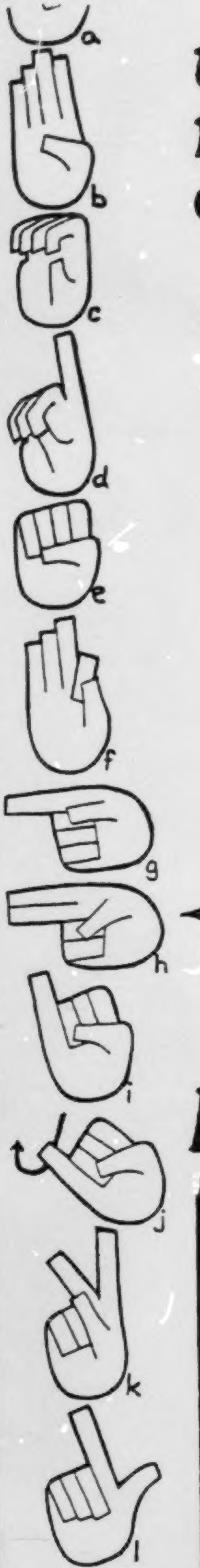
Dr. ____________ is a funny man.

He wears two ____________.

There were ____________ geese on the boat.

Three ____________ came also.

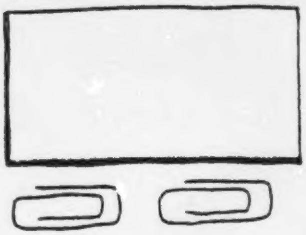

DROODLE
What is this?

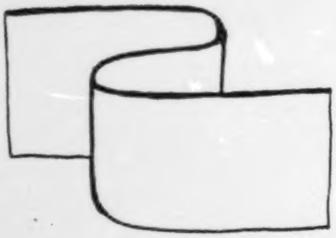


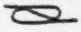
wally's magic corner

Can you hook two paper clips together without touching them? Here's how!

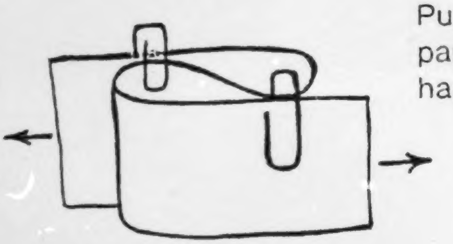
Find: 1 piece of paper the size of a dollar bill
2 paper clips





Bend the paper so the long edge looks like this. 

Clip the edges together as shown.



Pull the ends of the paper and see what happens!

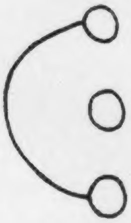
Wally

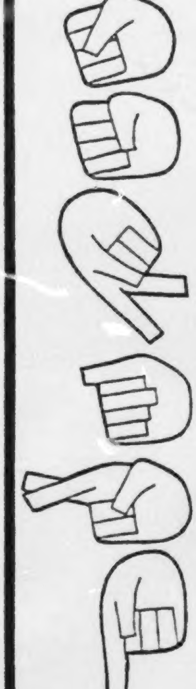
HIDDEN WORDS

N	I	L	A	Y	E	X	P	L	H	T
L	N	H	O	U	S	E	S	N	O	L
Z	I	I	S	Y	L	A	R	U	L	P
O	P	N	A	J	D	O	C	L	S	A
L	E	X	D	R	R	M	V	K	E	B
E	N	U	W	A	L	L	Y	H	L	O
I	N	H	G	G	B	S	A	A	P	N
W	Y	I	E	I	Z	O	E	T	P	I
O	F	E	Y	O	L	I	V	I	A	K
H	S	N	C	B	R	Y	X	E	P	M
E	K	S	S	E	R	T	C	A	B	N

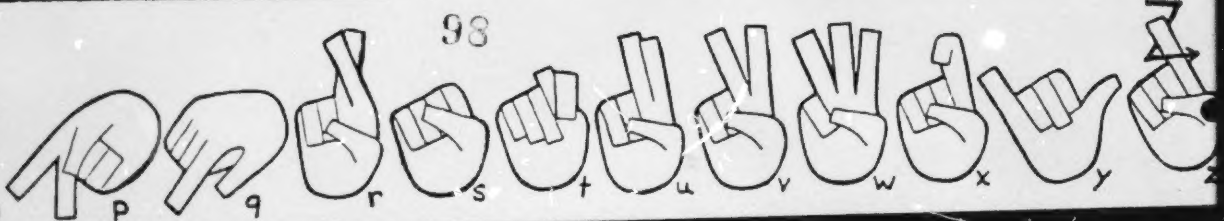
actress
apples
rain
Penny
Wally
houses
Howie
plural
Figaro
Olivia
Linda Bove

droodle answer





playing jumprope.



2

The Monster Hunt

Prepositions

*Language Highlights: page 16

**Special Deaf Visitor: page 18

***Story Telling or Dramatization: page 17

Preview

A bear is loose in the studio!

*Howie makes a TTY call to Penny about the missing bear. Penny explains what a TTY is and how it can be used. Penny and Howie look for the bear in her office.

Ella signs "ball". A Breakaway!

**Wally, Julie and Ricardo magically bring in William Hoy, deaf professional baseball player from the turn of the century.

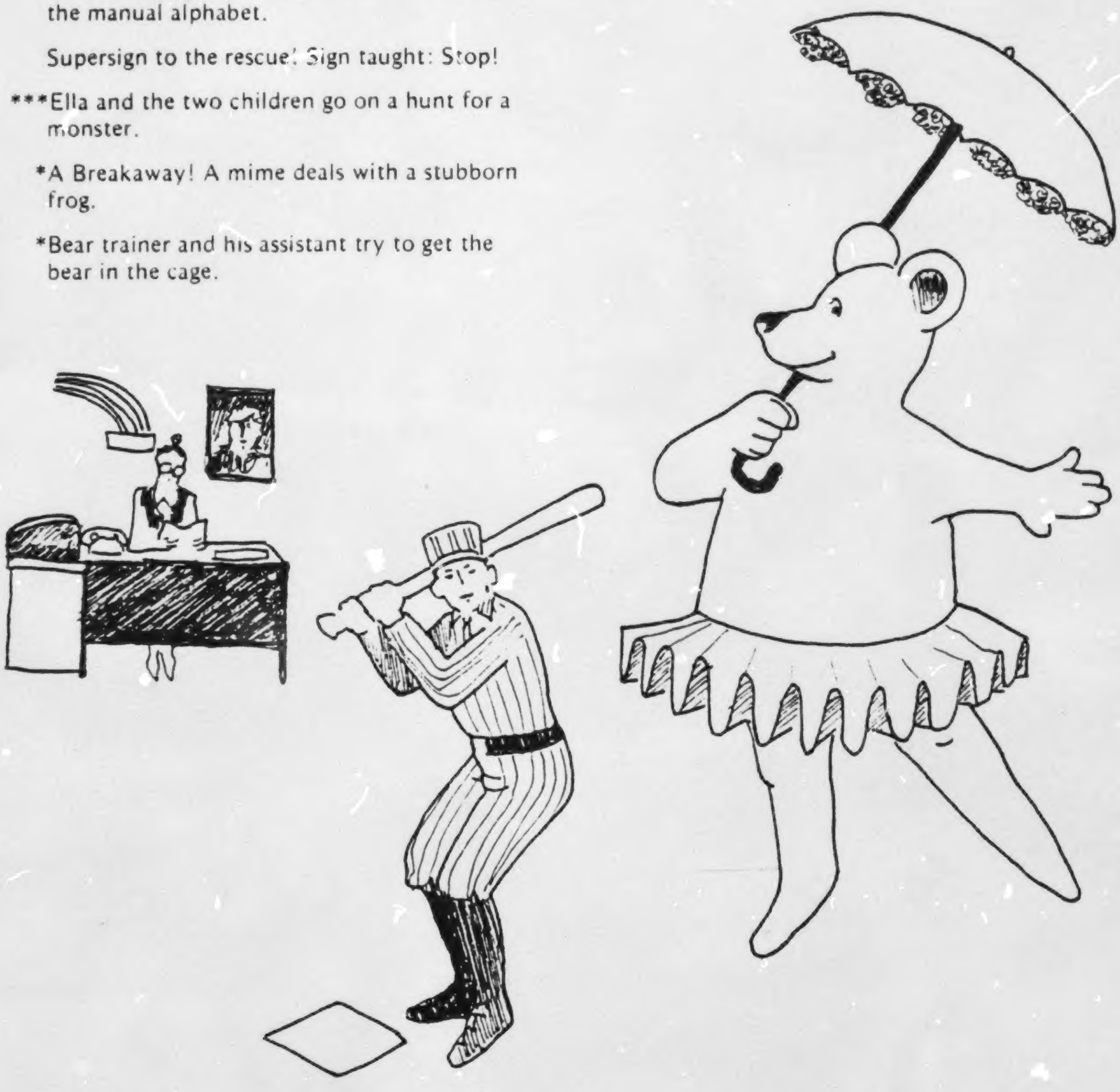
Olivia and Figaro work on the letter "B" of the manual alphabet.

Supersign to the rescue! Sign taught: Stop!

***Ella and the two children go on a hunt for a monster.

*A Breakaway! A mime deals with a stubborn frog.

*Bear trainer and his assistant try to get the bear in the cage.



Vocabulary

over
under
around
through
next to
costume
cage
building (noun)
balls and strike
umpire
practice
monster
mountain
swamp
banana
baseball glove/mitt
(William Hoy used bare hands)

Concepts

Perform (a bear performing on TV)
teletypewriter (TTY)
GA (go ahead)
SK (stop keying; end of conversation)
baseball team names
lost/disappeared (concerning the bear)

The children could act out getting the bear into the cage using preposition commands.

Molding Game

To play: Two children are selected – one is the artist, the other is the clay to be molded.

The artist shapes the clay – molding and positioning the other child's hands, arms, legs, body, head and face—until it resembles what he secretly has in mind (a tree or an animal, for example). When the artist is finished he taps the clay on the head. This makes the clay come alive. The clay then has to act out what it thinks it has been shaped into.

The other participants in the game can also guess what the clay has been turned into. (It's interesting to compare what the artist had in mind with what the clay thinks it has become.)

Sign Circle

The group sits in a circle and picks a handshape with one or more fingers. Each person in turn must make a sign or gesture with that handshape. For example:

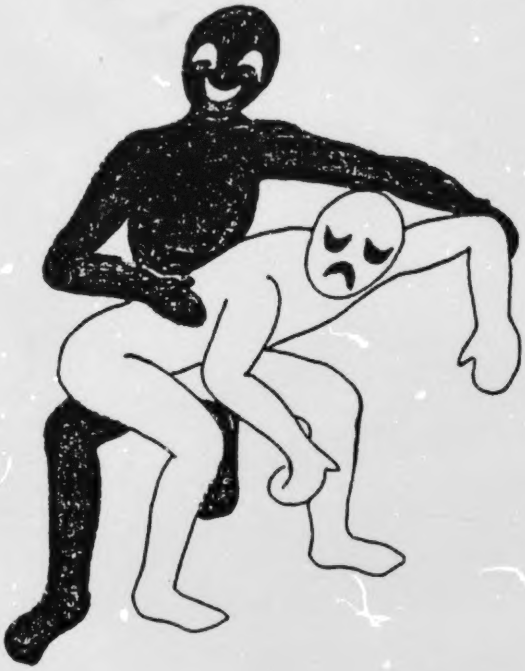
- one finger handshape: signs can be think, me, you, for, where.
- two finger handshape: signs can be see, train, very, sit.

No repeated signs allowed. Person can pass if he/she cannot think of a sign or gesture.

After playing this a few times, the group can try to develop sentences with the same handshape.

Variation: The second person repeats the first sign and adds a new one. The third person repeats the first two signs and adds a new one, and so on.

Another form of this variation is to play the game in the same way but with the purpose of making up a sentence or story as you go along.



Creative Dramatic Exercise

The Monster Hunt

This is a story-game which can be enacted by a group of between five and eight people. You will need:

1 leader
2 or more followers
2 or more "monsters" who become obstacles to the hunters

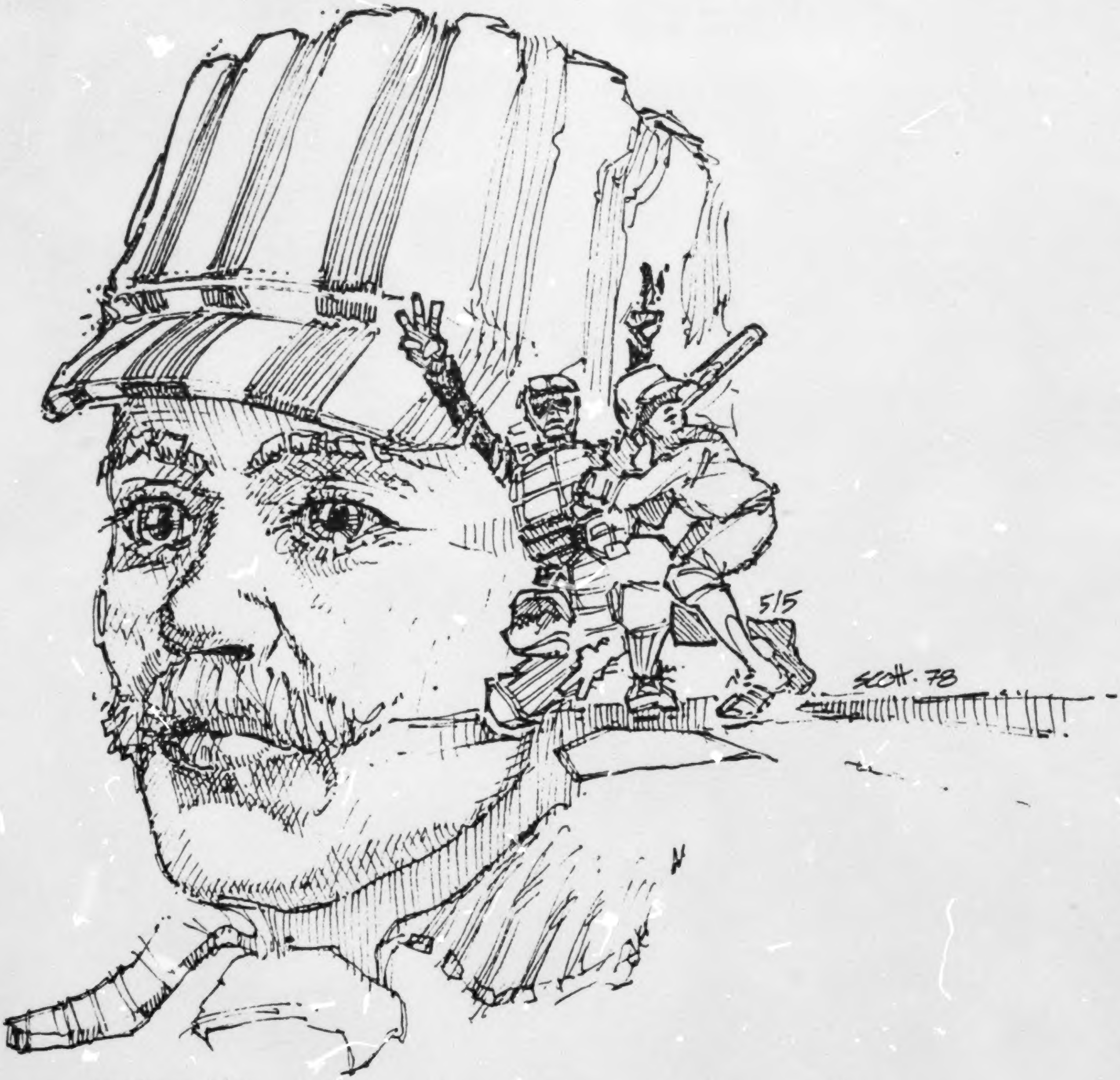
The followers are to repeat what the leader says, in rhythm. The metamorphizing "monster" characters create obstacles to the hunt by using their bodies. They can create trees, a hill, a river, or any other kind of natural or man-made obstacle. The followers must determine which preposition is appropriate for dealing with the obstacle. The story's outcome is openended. You may predetermine it or work on improvisation. One suggestion is to have the hunters arrive at a cave. What's in the cave? This activity is especially good for the use of prepositions, imagination, physical coordination and rhythm.

Part of the text from the show is provided here, but the leader is free to make up his own hunt.

The Monster Hunt

Leader: We're going on a monster hunt!
Followers: We're going on a monster hunt!
Leader: I'm not scared!
Followers: I'm not scared!
Leader: Walking.
Followers: Walking.
Leader: Walking.
Followers: Walking
("Monsters" create mountain shape with their bodies)
Leader: Can't go under it.
Can't go around it.
Can't go through it.
Followers: Can go over it.
(The leader and followers walk over the mountain with their fingers representing their legs.)
Leader: Walking.
Followers: Walking.
Leader: Walking.
Followers: Walking.
("Monsters" create a swamp with their bodies)
Leader: Here we come to a swamp.
Followers: Here we come to a swamp.
Leader: Can't go under it.
Can't go around it.
Can't go over it.
Followers: Can go through it. Ick!
(The leader and followers walk through the swamp)
Leader: Walking.
Followers: Walking.
Leader: Walking.
Followers: Walking.
("Monsters" create a big tree.)
Leader: Look at the big, tall tree!
Followers: Look at the big, tall tree!
Leader: Can't go over it.
Can't go under it.
Can't go through it.
Followers: Can go around it!
(The leader and followers walk around the tree.)

What happens next?? When the children make a discovery, they may repeat the action in reverse, hurriedly going back around the tree, through the swamp, and so forth.



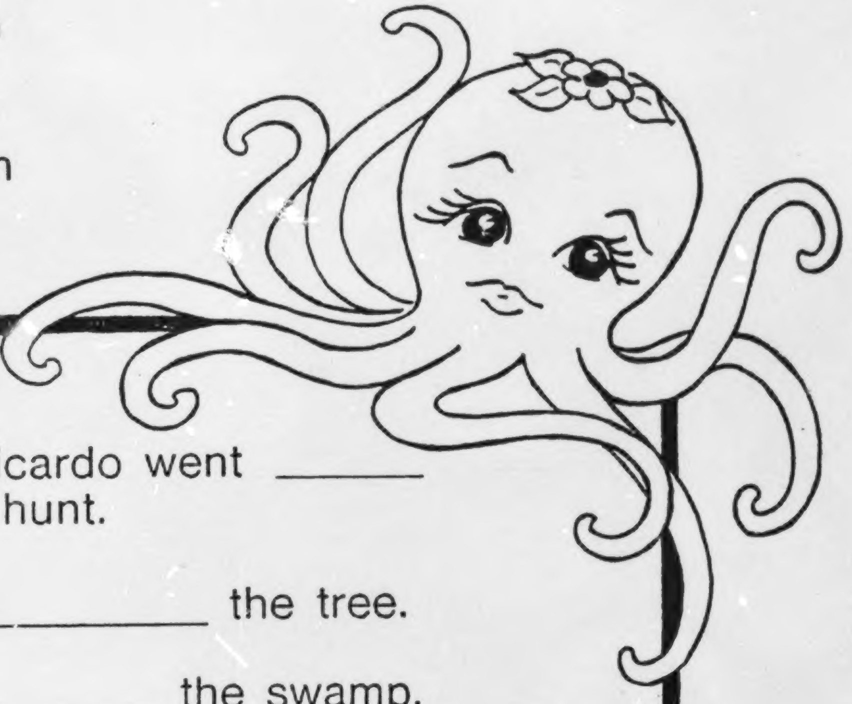
William Hoy
First Deaf Professional Baseball Player

William Hoy invented the hand signals for balls and strikes. Umpires use Hoy's signals today!

Hoy was born on a farm in Houckton, Ohio in 1862. He went to a school for the deaf in Columbus, Ohio. Hoy started playing professional baseball when he was 24 years old. He was on eight different baseball teams. He played baseball in Cincinnati, Ohio; St. Louis, Missouri; and Chicago, Illinois. He played centerfield for 17 years. Then he went to work on a farm. He died in 1961. How old was William Hoy when he died?

Use these words to fill in the blanks:

around in on
through over



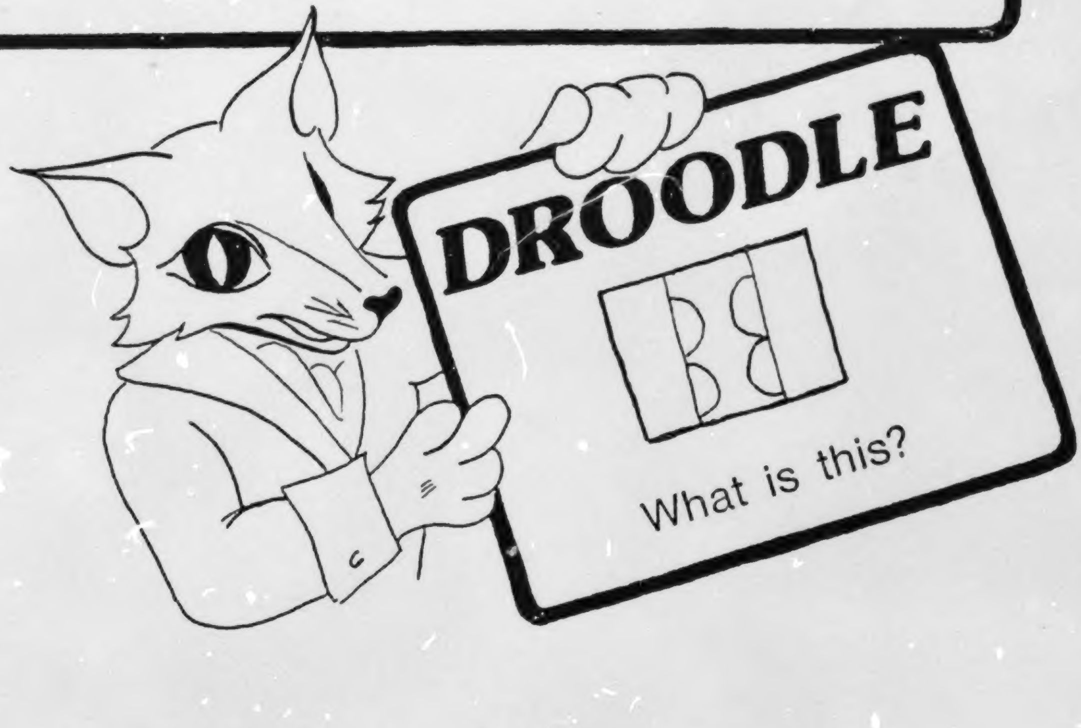
Ella, Julie and Ricardo went ______ a monster hunt.

They walked __________ the tree.

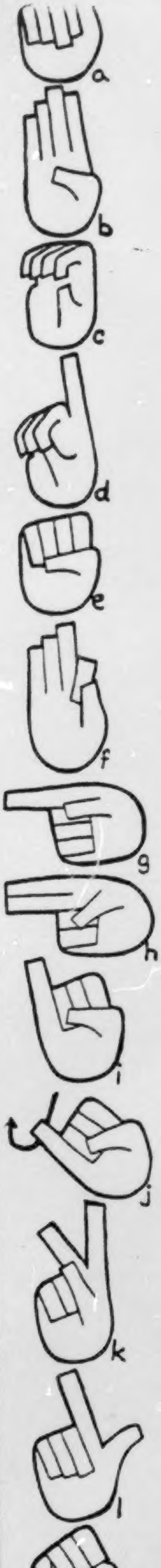
They went __________ the swamp.

They climbed __________ the mountain.

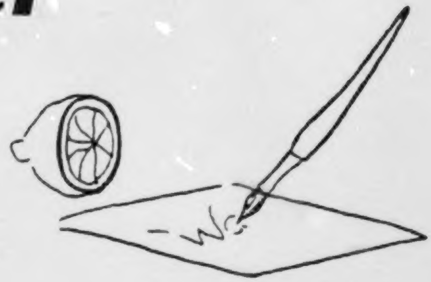
They found a bear with cookies __________ his hands.



What is this?



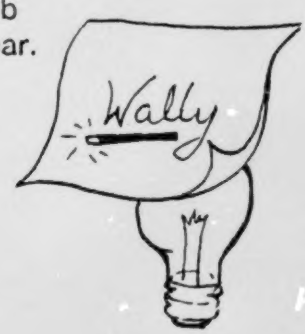
wally's magic corner



Invisible Ink

Write a secret message with lemon juice on a white piece of paper.

When the message dries, hold the paper next to a warm light bulb and watch your message appear.

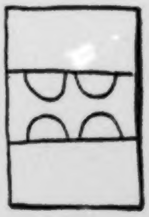


HIDDEN WORDS

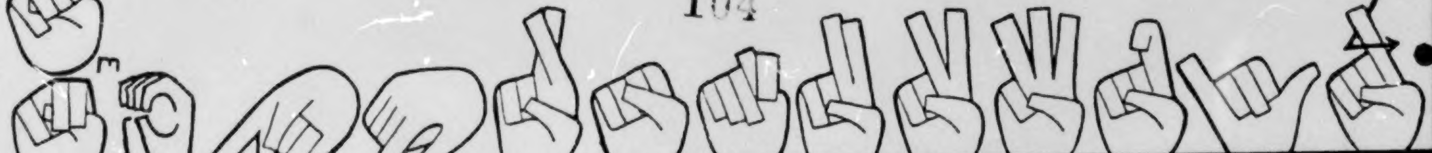
Y	R	A	K	I	N	L	X	T	U	J
A	B	L	P	S	N	T	E	E	P	N
S	S	L	L	A	B	K	G	F	A	R
Y	O	H	M	A	I	L	L	I	W	T
C	R	H	Z	N	B	R	E	A	D	O
B	M	O	N	S	T	E	R	K	T	U
A	S	E	K	I	R	T	S	I	L	N
N	D	B	M	K	D	B	S	A	A	J
A	N	E	I	N	H	N	A	Q	B	A
N	O	A	T	U	O	L	Y	G	O	K
A	G	R	R	M	P	E	R	Z	M	I

baseball
strikes
monster
banana
in
bag
bread
balls
out
bear
William Hoy

droodle answer



passing a second floor window



3

A Court Trial

Questions and Word Classification

*Language Highlights: page 22

**Special Deaf Visitor: page 26

***Story-Telling or Dramatization: page 23

Preview

***A strange visitor brings his dog in for an audition; this introduces a story: Animals Should Definitely Not Wear Clothing.

*The Rainbow's End Studio characters participate in a trial, which should determine who caused Humpty Dumpty to fall from his wall. The main characters are Humpty Dumpty, Wilma Witch, Figaro, Lawyers (Howie & Ella), and the jury.

Supersign helps someone out of a fix and almost gets herself into one! Sign taught: Love.

*Continuation of the trial scene.

Mime breakaway with signs "right" and "wrong".

**Continuation of the trial scene with the verdict. This leads into an interview with Joyce Lynch, deaf newscaster, who comes to find the results of the trial. Julie and Ricardo appear.

Kidsign News, with Julie and Ricardo as newscasters.

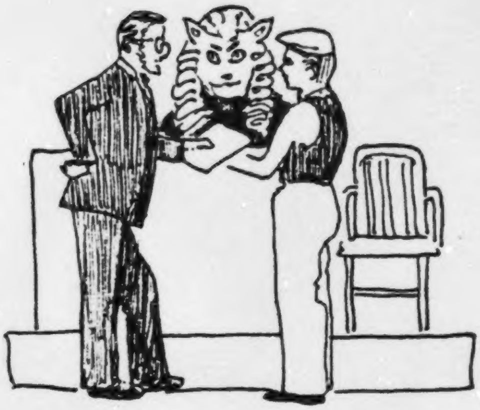
Sign breakaway, with Ella and C.J. Sign taught: Honest.

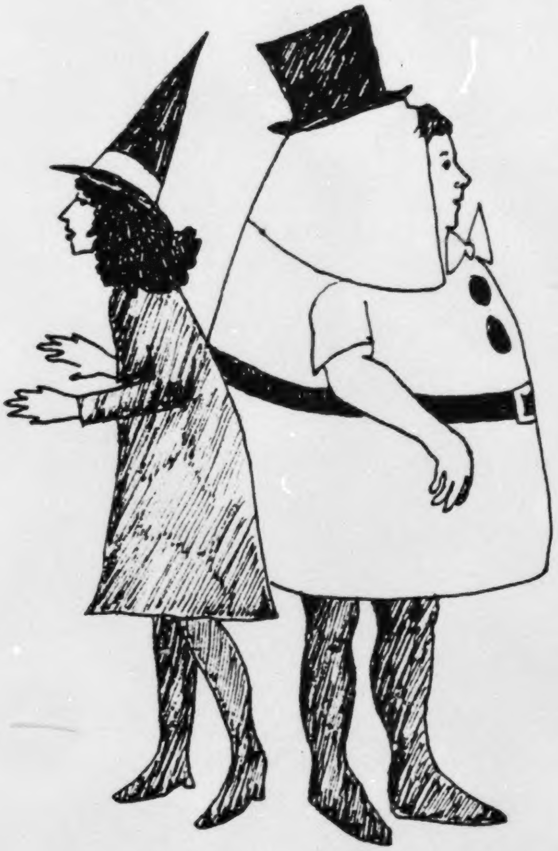
Figaro and Olivia highlight the letter "L" of the manual alphabet, while working on a crossword puzzle.

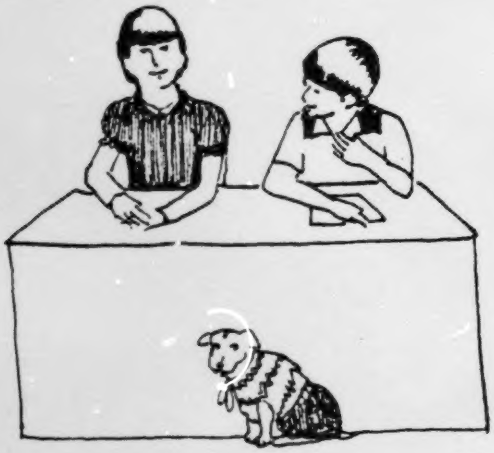
Ed mimes clothing classifications.

"The Tree": an outstanding fingermime with Betsy, Lori and Ella. The Topic: Learning how to Share.

Wally does some interpreting for Penny. Penny explains to us what an interpreter is.







Vocabulary

honest
puzzle
game
clue
interpret
guilty
newscaster
report
captions
sign language
doctor bills
banana peel
baked things
chocolate
fruits
bubble gum

Concepts

who
where
when
how
what
why

Legal Concepts and Vocabulary

trial
permission
question
court
lawyer
decision
judge
proof

In this show, there is a trial scene. This is a complex scene involving jury members, lawyers and a judge. Humpty Dumpty's lawyer claims that the witch put a banana peel on her wall and made him fall. The witch's lawyer denies this, saying Humpty Dumpty did not have permission to sit on her wall. The judge rules that the witch is guilty and must pay Humpty Dumpty's medical expenses. The judge says Humpty Dumpty cannot sit on the witch's wall again.

Classroom preparation might include students staging a mock trial. Perhaps Peter Rabbit could be on trial for trespassing and eating vegetables. Or a student could be on trial for some minor offense such as being tardy or talking during a lesson.

"Trial by jury" could be further expanded into a Social Studies lesson.

Buzz

All the players sit in a circle. The group decides on a forbidden number. The players count in turn around the circle making sure not to sign the forbidden number or a multiple of that number. Instead they fingerspell B-U-Z-Z. For example, if the forbidden number was seven, a sequence would be 1-2-3-4-5-6-BUZZ-8-9-10-11-12-13-BUZZ-15-16 and so on.

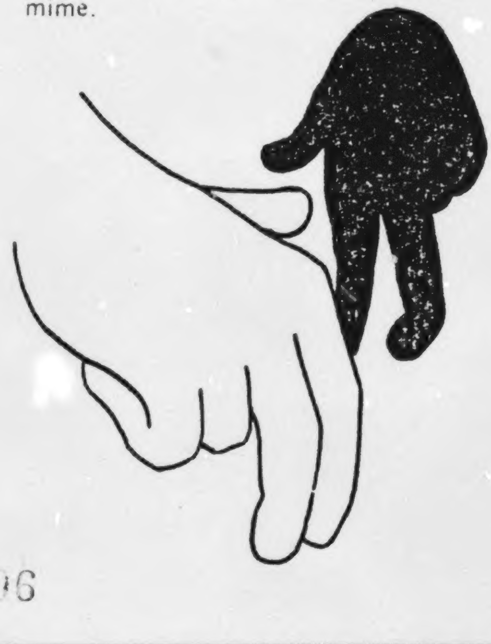
If a player mentions a forbidden number, he is out. The play continues until only one player remains.

Finger-Mime

Finger-mime is the use of hands and fingers to dramatize. Usually the first two fingers represent a person walking, dancing, etc. In Rainbow's End one person uses her hands to mime a tree. Two other persons use their fingers to represent children swinging.

Finger-mime opens the door to many possibilities. Students could team up and create their own little plays. Perhaps the teacher might introduce the concept of conflict as inherent in a good play and/or inherent in many life situations.

How does one solve conflicts? What solution to a conflict is best for all concerned? Refer to the outgrowth of cooperation and friendship dramatized in the finger-mime.

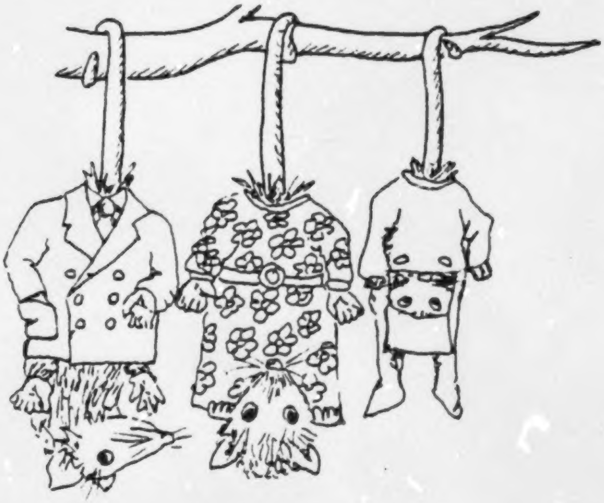


Animals Should Definitely Not Wear Clothing

by Judy Barrett
Illustrated by Ron Barrett
New York, Atheneum Publishers, 1970

(We recommend that you try to obtain this delightful paperback from a library.)

Animals should definitely NOT wear clothing . . . but why not? This highly visual book describes the difficulties involved when animals try to wear clothing. Everything happens to clothing from snakes losing it, to opossums wearing it upside down, to billy goats eating it for lunch.



Creative Dramatic Exercise

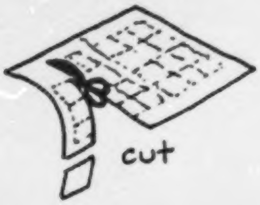
Animals Should Definitely Not Wear Clothing

This story could be used as a good motivational device to discuss:

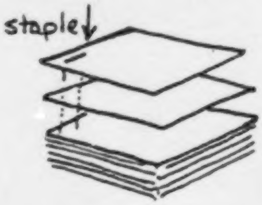
1. Clothing – Names of the various things people wear.
   - Clothing of different cultures and seasons:
     Eskimo
     African
     summer
     winter
   - Bring in different items of clothing that could suggest various types of characters or occupations.
2. Animals – How they keep warm or cool in different environments, i.e., feathers, fur, etc.

Flip Book

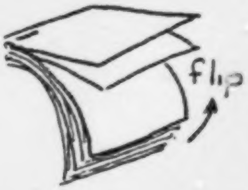
This flip book will show you how to do the sign for "Rainbow's End".



Make a copy.
Cut it out.

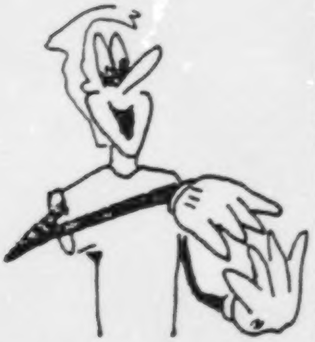


Assemble in order.
Staple the corner.



Flip the pages fast to
see the sign in motion.

1



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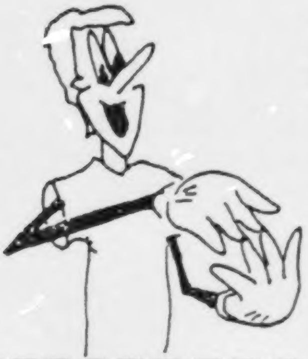

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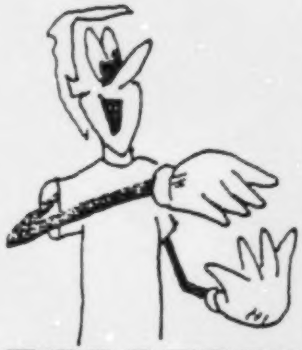

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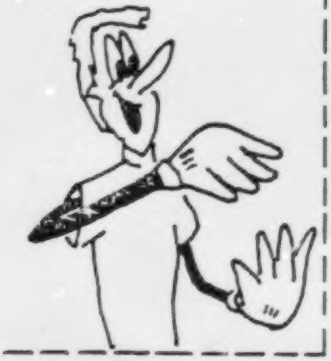

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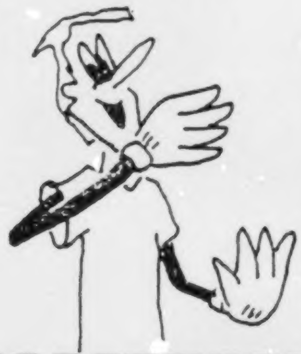

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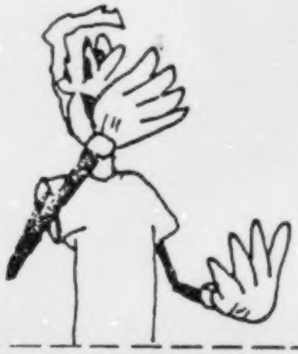

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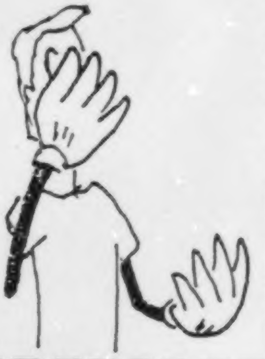

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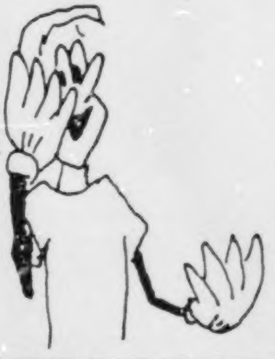

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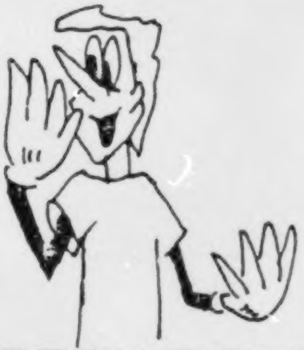

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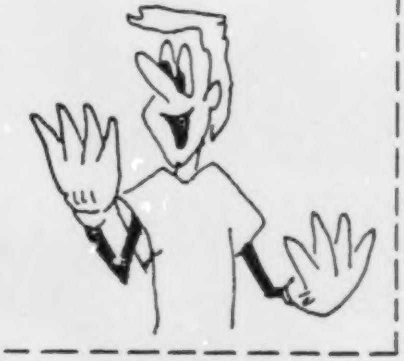

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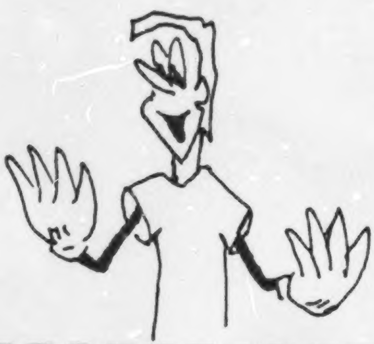

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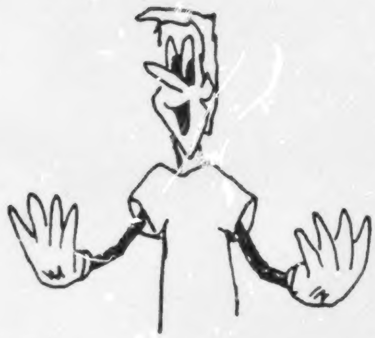

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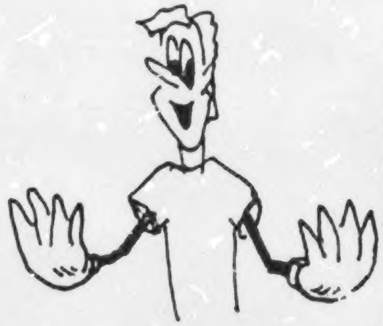

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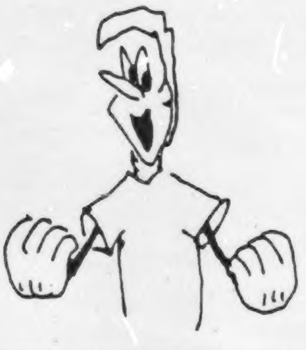

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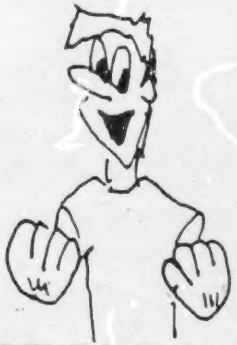

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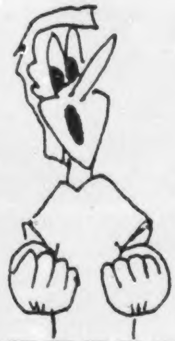

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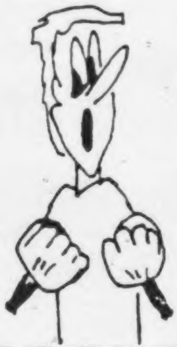

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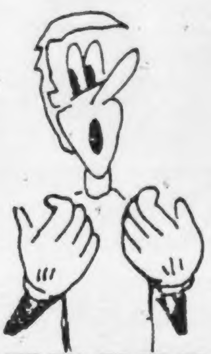

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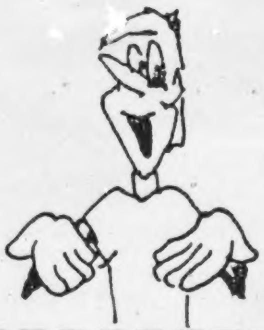

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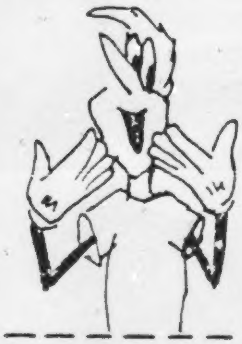

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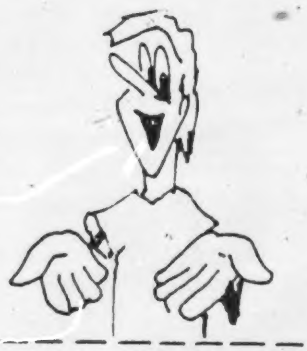

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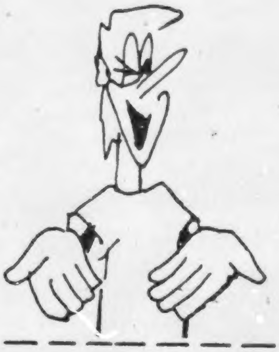
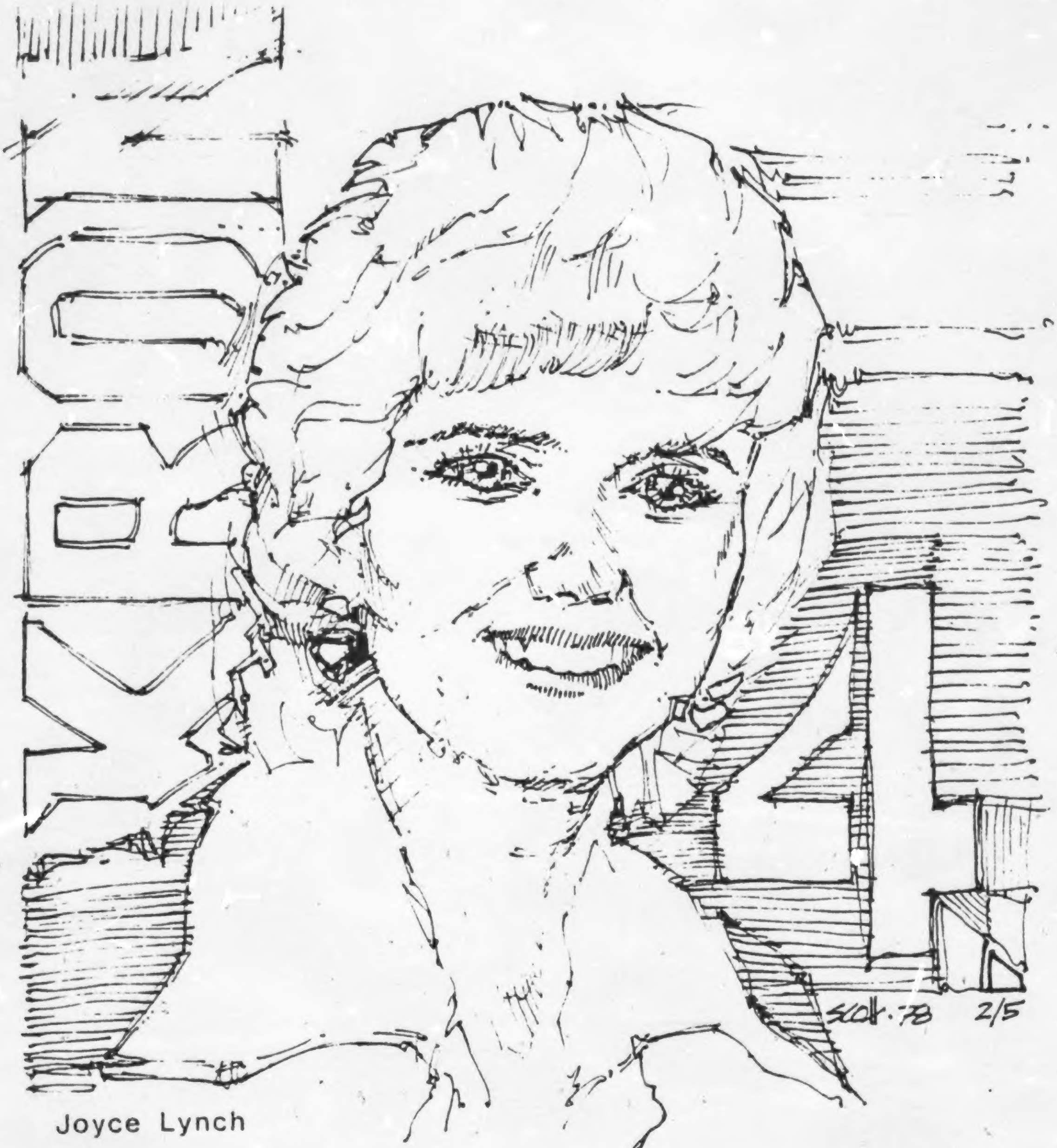




Joyce Lynch

Deaf Newscaster

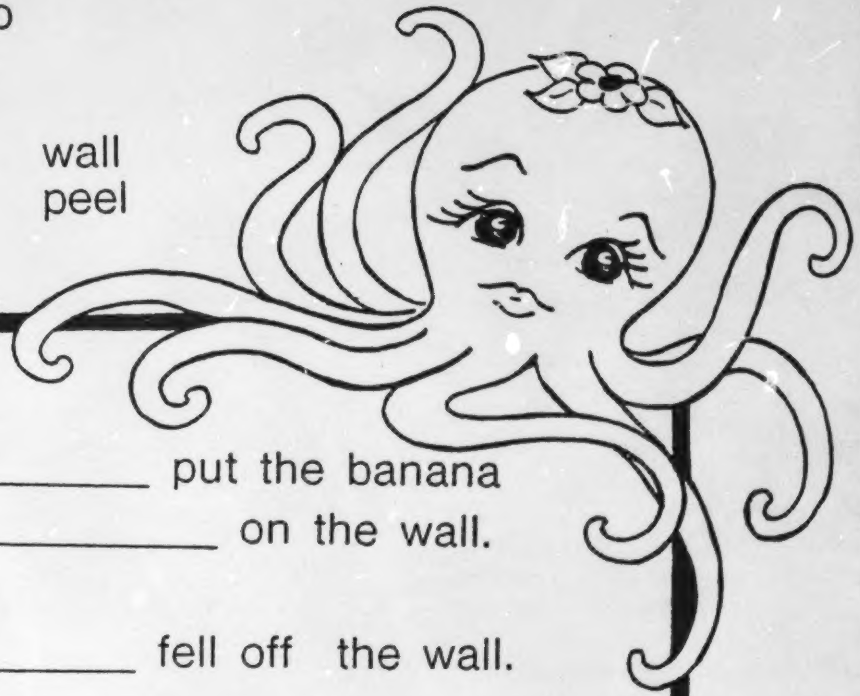
Joyce arrives at the TV studio early in the morning to work on her show. She tells about things happening all over the world. She also talks about special news for deaf people. Joyce does her program in sign language. Another woman speaks so hearing people can understand.

Joyce Lynch is a deaf newscaster on television. A newscaster tells the news. Joyce's program is called "Newsign 4". It is shown in the San Francisco Bay Area in California. It is on at 8:25 in the morning, Monday through Friday.

There are 49 news programs for the deaf in America. Find out if there is one where you live.

Use these words to fill in the blanks:

Humpty Dumpty	wall
Wilma Witch	peel

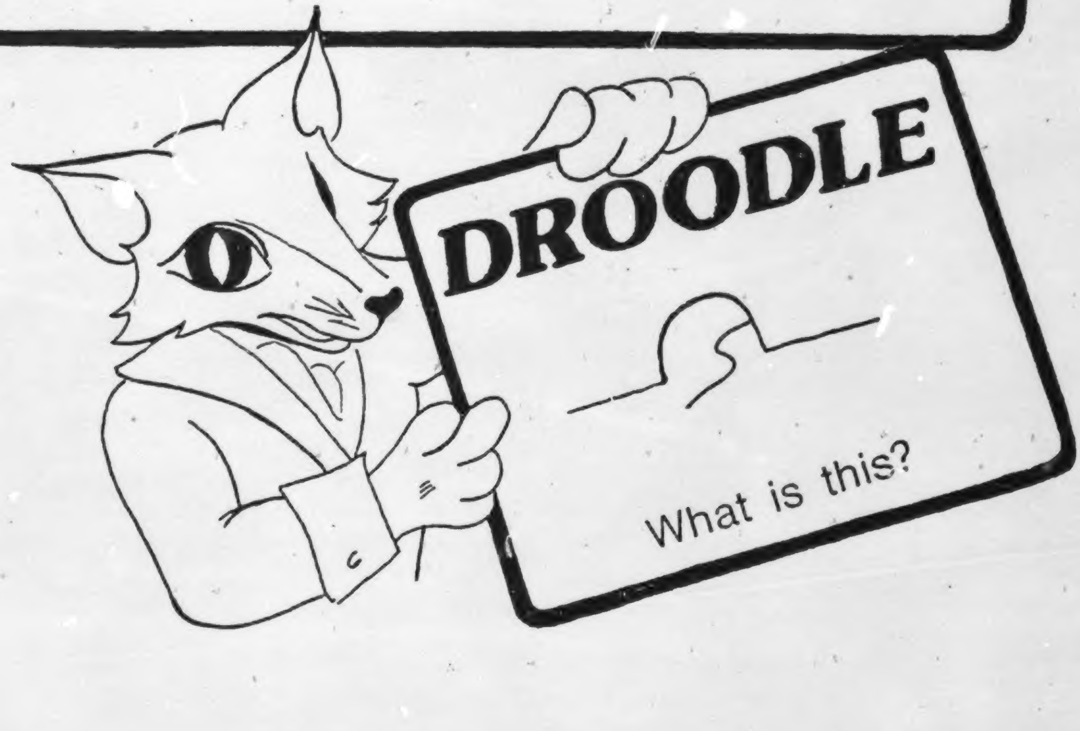


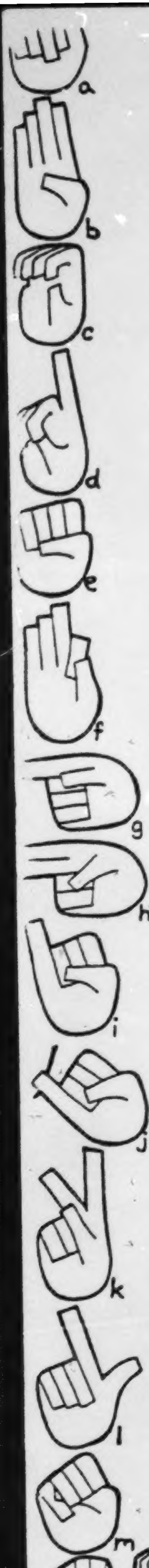
________________ put the banana
who

________________ on the wall.
what

________________ fell off the wall.
who

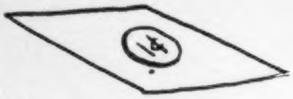
The witch did not want Humpty Dumpty to sit on her ________.
what



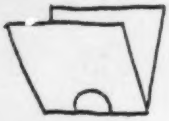


wally's magic corner

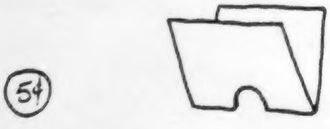
How to put a nickel through a penny sized hole.



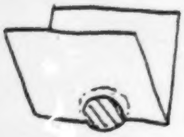
Trace around a penny in the center of a piece of paper.



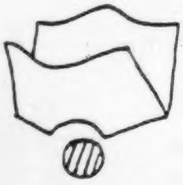
Fold the paper in the center of the circle.



Cut around the circle to make a penny sized hole.



Slip a nickel inside the paper so it sits in the hole.



Bend up the edges of the paper.

Watch the nickel slip through!

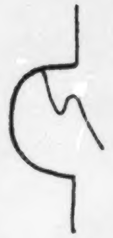
Wally

HIDDEN WORDS

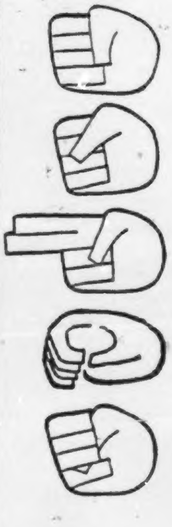
D	J	E	L	L	A	W	T	J	O	N
E	R	P	C	W	M	P	A	L	A	H
F	I	Q	R	Y	H	C	H	O	E	I
O	G	L	H	B	O	Y	W	N	L	K
W	H	O	A	D	W	J	X	F	B	N
X	T	L	W	R	O	N	G	L	A	S
T	E	L	H	G	T	F	Y	R	N	U
A	G	I	E	S	W	E	N	F	A	W
H	Y	P	R	J	Z	S	L	W	N	H
W	H	O	E	T	M	U	V	S	A	Y
C	I	P	Q	R	H	L	E	E	P	B

news
lollipop
banana
Joyce
hat
right
wrong
peel
wall
who
what
how
where
why

droodle answer



going through a hole



n
o
p
q
r
s
t
u
v
w
x
y
z

4

The Dance Contest

Action Verbs

*Language Highlight: page 30

**Special Deaf Visitor: page 34

***Story Telling or Dramatization: page 32

Preview

Howie invites Penny to participate in a dance contest. The prize goes to the most active dancers.

*The dance contest takes place with three couples as contenders, and Howie as emcee.

**Julie and Ricardo convince Wally to bring in Kitty O'Neil by magic. This is followed by their interview of her and footage of some of her racing and stunts.

Supersign has a green thumb! Sign taught: Grow.

***Dramatized story: The King and the Flower. A story about values and friendship.

Breakaway! The sign "fast" with Ella and Howie.

Olivia and Figaro discuss stunts and highlight the letter "S" of the manual alphabet.

Julie and Ricardo pull Ella and Howie into their homemade game called "Tangle".

*Breakaway "laugh" signed by C.J. shows how the sign can change depending upon degrees of laughter.

Penny meets a delivery man and gives him directions to a pet shop using speech, lip-reading, natural gestures and writing.

Sign-mime of a horserace by Ella; please see notes on next page so that you will know what to look for.

Vocabulary

dance contest
tango
jitterbug
disco
couple-dancing
stunt person
speed
exercising
blocks
scissors
stapler
motorcycles
stunt
speedboats
racing car
jogging
snowmobiles

Concepts

most active dancer
follow the rules
women's world record

During one "breakaway", C.J. signs and acts out the word laugh, as it can be seen in various degrees like: giggle, laugh, laugh hard, laugh hysterically and rolling in the aisle. This can be expanded upon in a discussion of how verbs can be modified by adverbs.

Children might have their own dance contests. Prizes can go to:

the slowest dancer
the fastest dancer
the highest-jumping dancer
the most imaginative dancer

Alphabet

All players sit in a circle. Each player in turn finger-spells sequentially a letter of the alphabet – A, B, C, and so on. If a player misses, the next player begins again with A. The object for the group is to reach Z.

When Z is reached, use Z as a new starting point and proceed spelling the alphabet backwards to A.

Sign Mime

This is a special, artistic way of signing, combining aspects of both mime and American Sign Language. It is used primarily for storytelling. Keep in mind that the storyteller can become any character, and present cinematic techniques such as points of view, closeups and long shots. This is a sign-mime story of a horserace. Some things to look for:

Long shots:	• The "one" handshape on both hands represent two horses racing. • Upside down "V" hands represent the four legs of a horse as it goes into the gate or runs.
Close-ups:	• The description of a horse's face while running, showing nostrils, eyes and mouth. • Description of the jockeys as they struggle to win. • Description of two spectators/bettors standing next to each other, rooting for horse #2 and horse #5.
Point-of-View:	• Jockey on #2 and #5 notice that #1 is catching up and passing them on the right. • The horses on the track from the spectators' point-of-view.

Tangle

To make the game —

Materials: an old sheet
3 marking pens of different colors
index cards
2 containers to draw cards from

With marking pens draw 8" circles on the sheet (at least 3 rows of 4 circles each) and color them in with the 3 colors.

Prepare color cards: Using as many cards as you have circles draw a circle on an index card to correspond to each circle on the sheet.

Prepare 14 body part cards -- one each for right and left ear, shoulder, elbow, hand, hip, knee, foot.

To play —

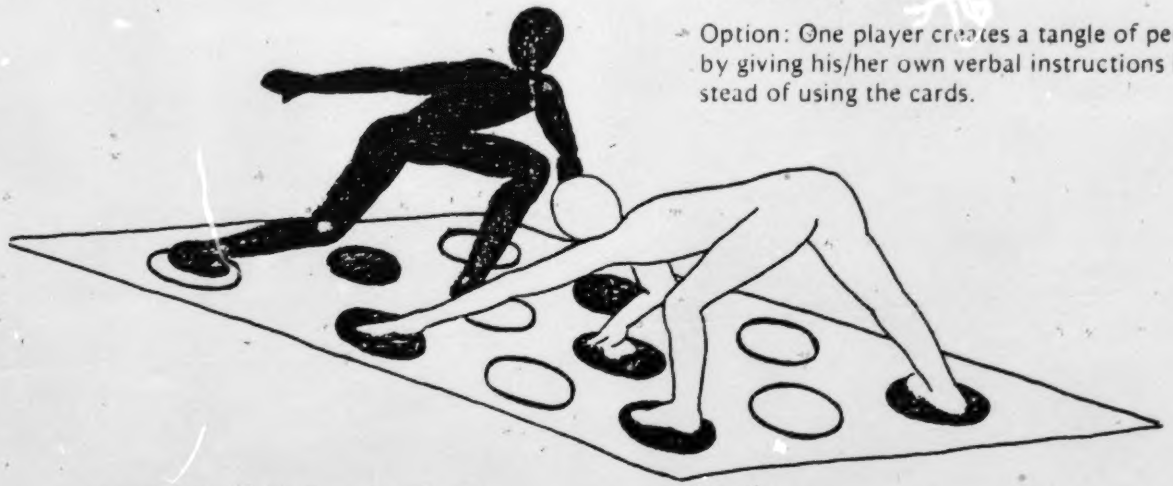
Put body cards in one container and color cards in the other.

Spread the Tangle sheet on the floor.

The leader selects a body part card and a color card. He/she then announces the cards to Player #1 and returns the cards to their container. Player #1 follows the instructions given by the leader.

This procedure is repeated with each player in turn. Note: As the game progresses, each player must keep his/her body parts on the circles as specified by the leader. The game ends when one player is unable to remain in position. If a body part is already in use, and the player receives new instructions concerning that body part, the player then changes to the new position.

Option: One player creates a tangle of people by giving his/her own verbal instructions instead of using the cards.



Creative Dramatic Exercise

The King and the Flower

This story is written in a form to acquaint children with plays. This play can be performed at home, in the classroom or on stage. It is recommended that the children be allowed to try the different characters in the play. Characters and lines can be added, improvised or deleted according to your needs.

This play can be used to facilitate discussion on any of these points:

1) Nature (i.e. flowers, desert)
2) Friendship (sharing is better than being selfish)
3) Forms of government (monarchy)
4) Emotions (sad, lonely, frustrated)

The King and the Flower

A Play for Girls and Boys

Characters:
King
Soldier
Driver
Magician
Narrator
Flower
Horse

If there are not enough children to cover all the roles you can double up. For example: Horse/Magician, Servant/Soldier.

The King sits on a fancy chair. He wears a crown. He looks sad. The chair is on the left side of the stage. The Narrator stands to the left of the King. The Soldier is polishing a coach (another chair) in the middle of the stage.

Narrator *(signing)*

Once upon a time there lived a king in a big castle. He had much gold, silver, and pretty jewels. But the king was lonely and sad. He wanted a flower. No flowers grew where the king lived. The land was empty.

The Driver is busy polishing the coach. The Horse runs to him.

Horse

Hurry up! It's time for the King's ride. If we are not ready . . .

Cuts throat with finger.

Driver

I don't understand the King. Everyday he looks for a flower.

Horse

I know. He will never, never find a flower in this land.

The King looks at his watch. He runs to the coach.

King

It's time to go. Maybe today I will be lucky. I may find a flower. Then I will not be lonely and sad.

The King sits in the coach-chair. The Soldier drives the Horse. They pretend to move. A Flower comes on to the right of the stage.

King

Stop the coach! Stop the coach! Look, a flower!

The King goes to the Flower. The King pulls the Flower. The Flower does not move.

King

Help me pull this flower!

The Horse and the Driver line up behind the King. They all pull the Flower. Then they fall down.

King (to Flower)

I am the King. Do what I say.

He stamps his foot.

Narrator *(The King does what the Narrator says)*

He shouted at the flower. He jumped up and down. But the flower did not move.

King

Get me the strongest soldier in the land!

The Soldier comes. He tries to cut the Flower with a paper knife.

King

Go away! Come, Magician!

The Magician stands by the Flower. He waves his fingers. The Flower waves back.

Narrator

The flower would not move. And so, the King thought and thought.

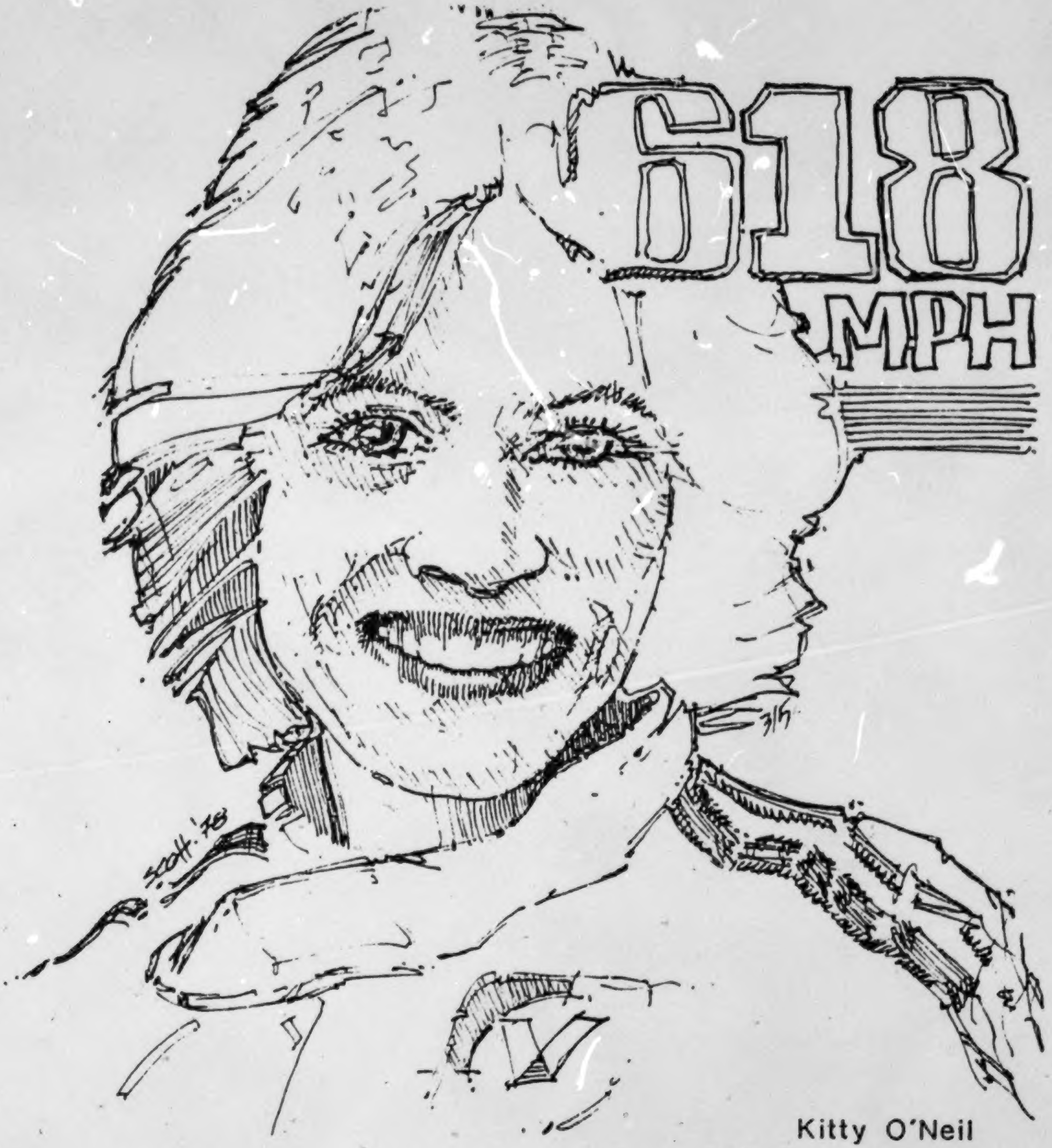
King

I see a flower. It will not come with me. I am sad and lonely. (The King looks happy.) I know! We will be friends!

The King skips and dances around the Flower.

Narrator (The King does what the Narrator says.)

Every day the King came to see the flower. He gave her water. He talked to her. The King and the flower were happy. Every day the King hugged the flower. And they were friends forever and ever.



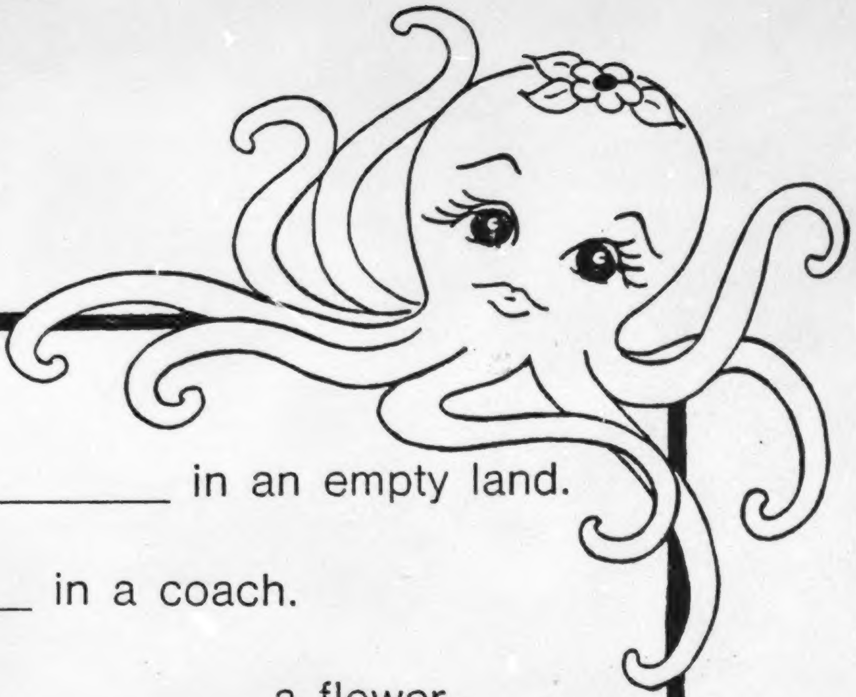
Kitty O'Neil
Deaf Stuntperson

Kitty O'Neil loves to go fast in anything...boats, motorcycles and cars. She set the woman's world records of 618 mph (miles per hour) on land and 275 mph on water. Kitty has always loved sports and speed. She was a teenage swimming and diving champion. Kitty's love for speed and challenges helped her get into stunt work. Now she is one of the best stuntpeople in Hollywood. You may have seen her doing stunts on TV or in movies such as, "Bionic Woman" - racing a car, "Airport '77" - in a plane crash and drowning, "Police Woman" - in a fight, "Damien Omen II" - on fire, "Baretta" - driving a car.

Kitty wants to drive 750 mph on land. Will she make it?

Use these words to fill in the blanks:

found
lived
pull
rode

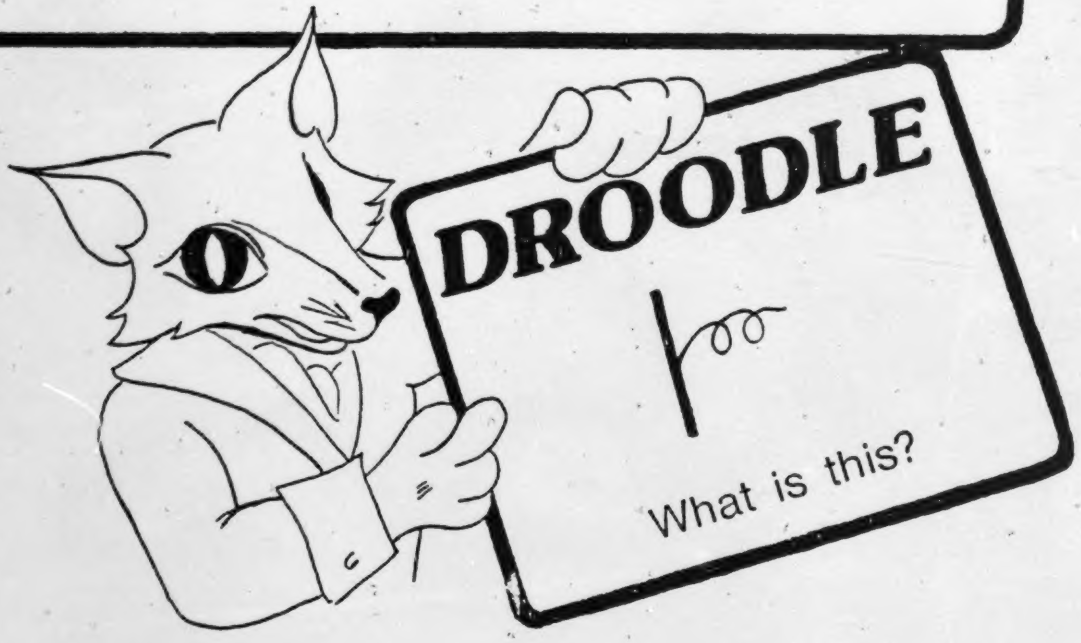


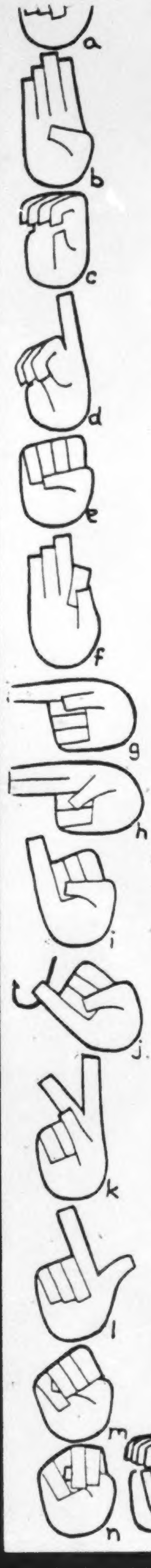
The King ____________ in an empty land.

He ____________ in a coach.

One day, he ____________ a flower.

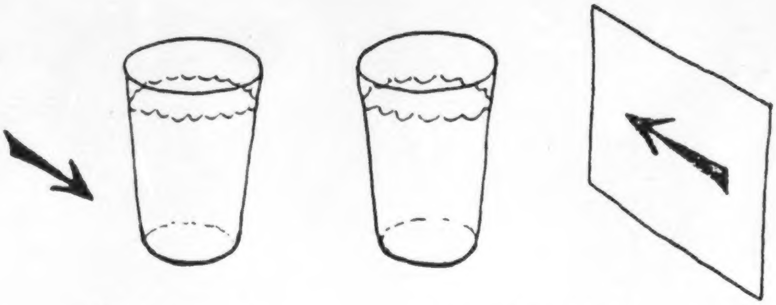
He tried to ____________ the flower out of the ground.


DROODLE
What is this?



wally's magic corner

Magic Direction Changer



Draw an arrow on a piece of paper.

Fill two jars or glasses with water.

Place the glasses in front of each other and put your paper behind them.

Look through the glasses at the arrow.

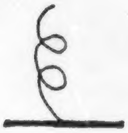
Which way does the arrow point now?

HIDDEN WORDS

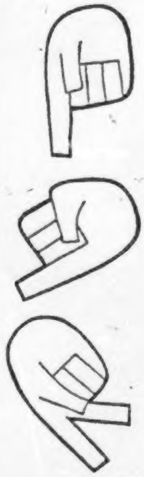
K	L	A	N	Q	O	I	N	M	K	P
U	P	R	K	X	D	F	A	I	H	L
S	F	Q	I	I	G	A	K	B	W	O
R	Z	E	T	A	Z	S	N	D	C	U
O	O	S	T	N	U	T	S	C	Y	G
S	K	I	Y	C	G	F	E	L	E	K
S	F	L	O	W	E	R	Y	U	S	J
I	T	D	N	R	V	L	O	N	E	I
C	B	R	E	V	H	K	D	W	C	L
S	N	E	I	N	O	I	T	C	A	A
O	A	M	L	B	T	P	J	I	R	R

stunts
fast
race
action
dance
scissors
flower
grow
verb
Kitty O'Neil

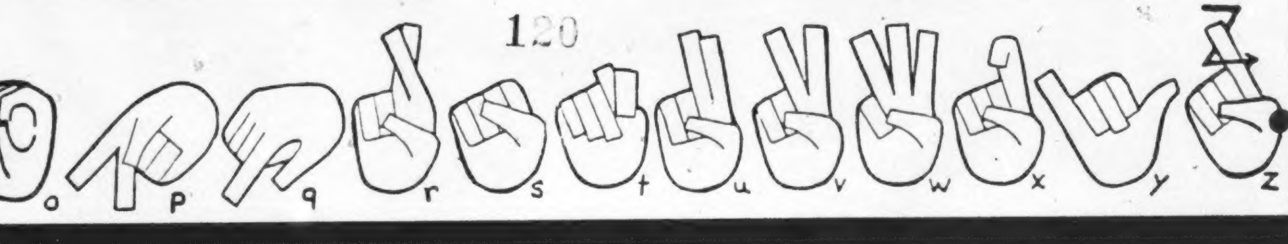
droodle answer



hiding behind a barn.



___ ___ ___



5

The Jungle Scene

Adverbs

*Language Highlights: page 38

**Special Deaf Visitor: page 42

***Story-Telling or Dramatization: page 40

Preview

Special news bulletin by Ricardo, on a missing adverb.

*Howie is trying to direct a rather un-cooperative lion in a jungle scene.

**Julie and Ricardo show Wally how to make papier maché sculptures. This leads into a visit by Douglas Tilden, deaf sculptor and a surprise visit by Adverb.

Olivia and Figaro tell each other very short stories, trying to use only the letter "C" handshape.

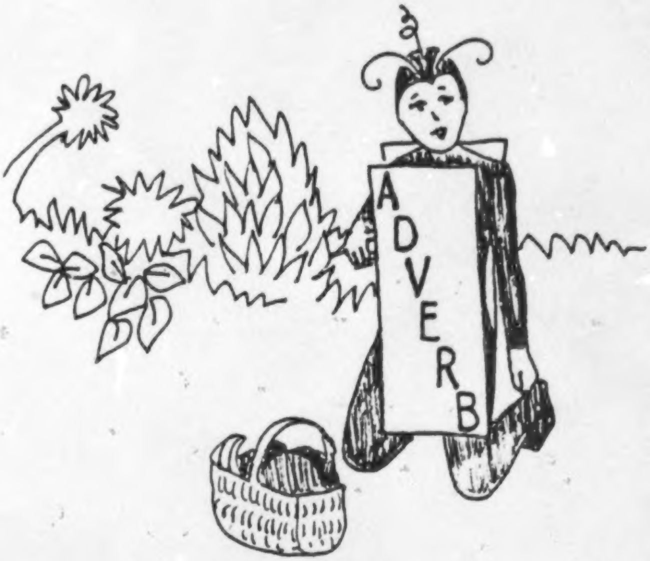
*"Adverb" visits Penny at work. "Adverb" comments on changes in Penny's behavior.

Supersign to the rescue! Sign taught: Help.

*Continuation of the jungle scene. This time Howie is contending with a difficult bird-watcher.

A breakaway: C.J. teaches the sign for "door".

***Wally and Penny become two scarecrows, in "How to Scare a Crow."



Vocabulary

sculptor
sculpture
papier maché
artist
imagine
bronze
roar
scarecrow
straw
cornfield
crow
au revoir

Concepts

one more time
do it over again
facial expression
copy me
adverbs
action (Howie to TV cameras)
opposites: quickly-slowly
bravely-cowardly
loudly-softly

Opposites

Children could team up and act out or sign/ speak word opposites:

good-bad
hot-cold
fat-thin

Occupation Charades

Materials needed: Slips of paper with an occupation written on each.

One player at a time selects a slip of paper. Without using signs the player mimes that occupation for the class to guess.

Option: Instead of using the slips of paper to determine the occupation to be acted out, let each player decide what occupation he would like to mime.

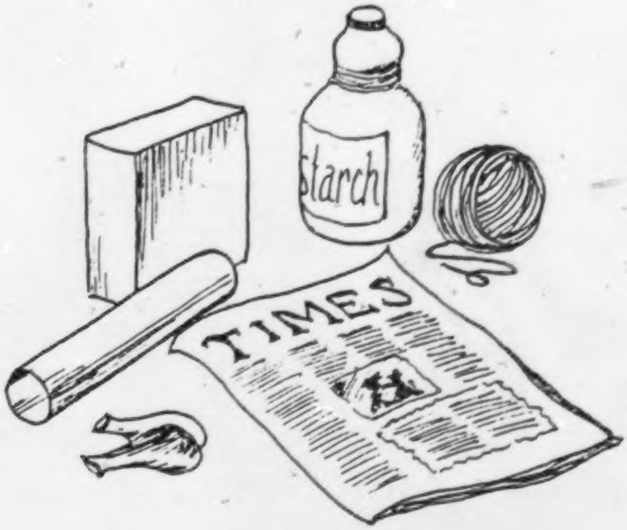
Papier Maché

Materials needed:
- 1" to 2" wide newspaper strips
- liquid starch thinned with water
- cardboard shapes (paper tubes, for example)
- decorations (yarn, bottle caps, pipe cleaners, buttons, etc.)

Create the basic shape of your sculpture with crumpled newspaper or a balloon. Tape cardboard tubes, egg carton pieces or other cardboard shapes to the crumpled newspaper body. Cover with several layers of papier-maché by dipping the newspaper in the liquid starch and smoothing over the sculpture.

Allow to dry, then paint and decorate.

Option: Use colored tissue paper as the finishing layer. After drying, coat with acrylic polymer.



Creative Dramatic Exercise

How to Scare a Crow

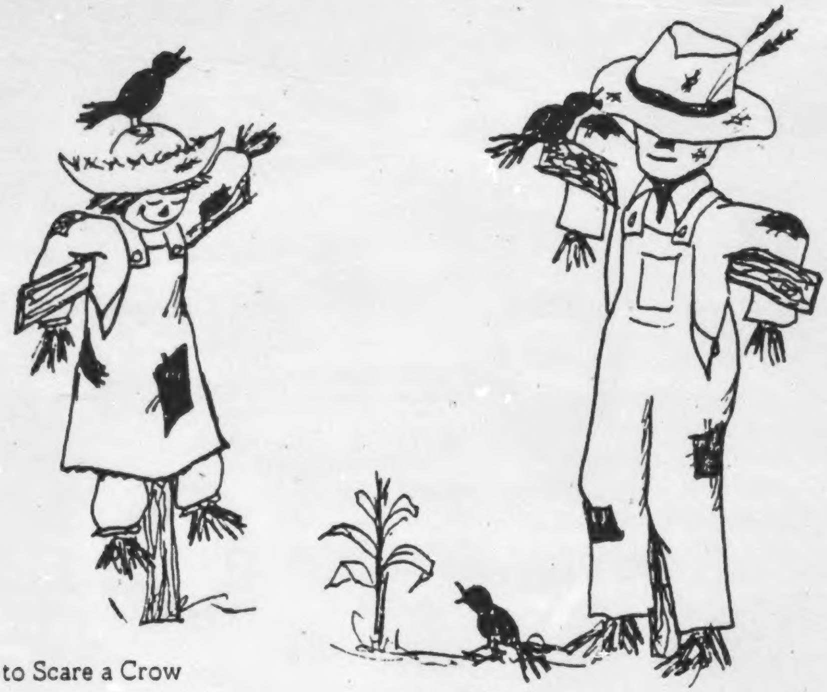
Although this story is written on the following pages in story form as a reading exercise, it also lends itself well to dramatization. Since the cast in the story is small, some ideas that could be used are:

1. Exchange roles often (i.e., scene by scene)
2. Add or develop characters:

mother	birds	corn
sun	mirror	

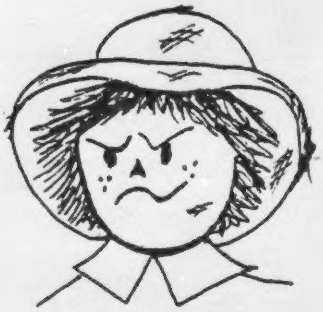
This story can be used to facilitate work and/or discussion of:

1. Facial expression
   a. Pass the Face: all sit in a circle, one person makes a facial expression to the group, holds the expression as he/she looks to the person on his/her right. That person then copies the face he sees and slowly turns to the right and changes his/her face to a new expression. The next person copies and changes and so on . . .
   b. One Word Conversation
2. Agriculture.
3. Folklore (scarecrows, etc.)
4. Awareness of body parts and movement.



How to Scare a Crow

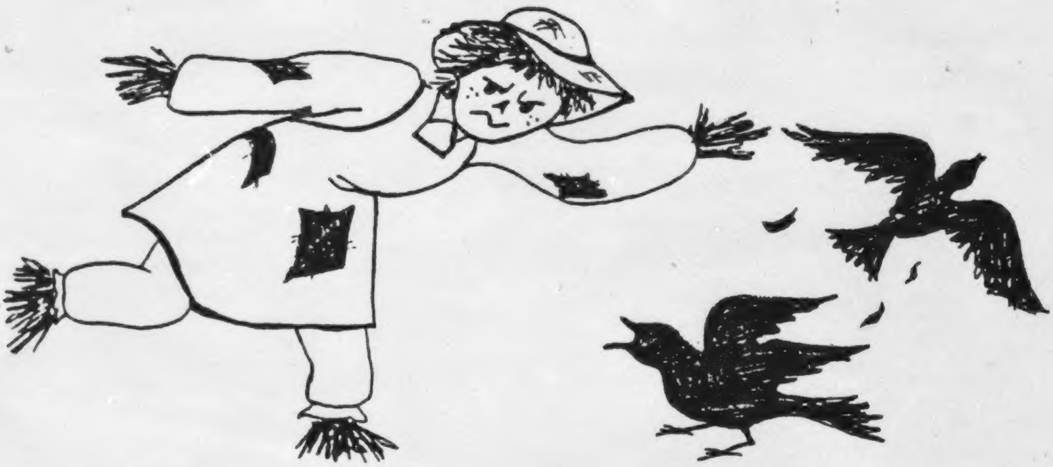
Once upon a time, there was a father scarecrow and a little girl scarecrow. The father worked in the cornfield, scaring crows. The little girl was learning how to make scary faces. She tried and tried to make awful faces. But her faces were not scary.



One day she asked her father to teach her some crow-scaring faces. First, she showed him the most fearsome face she could. But the father was not scared. So he helped her. He moved her eyebrows up. He told her to twist her mouth. Now she looked scary. She was so happy. She ran out the door.

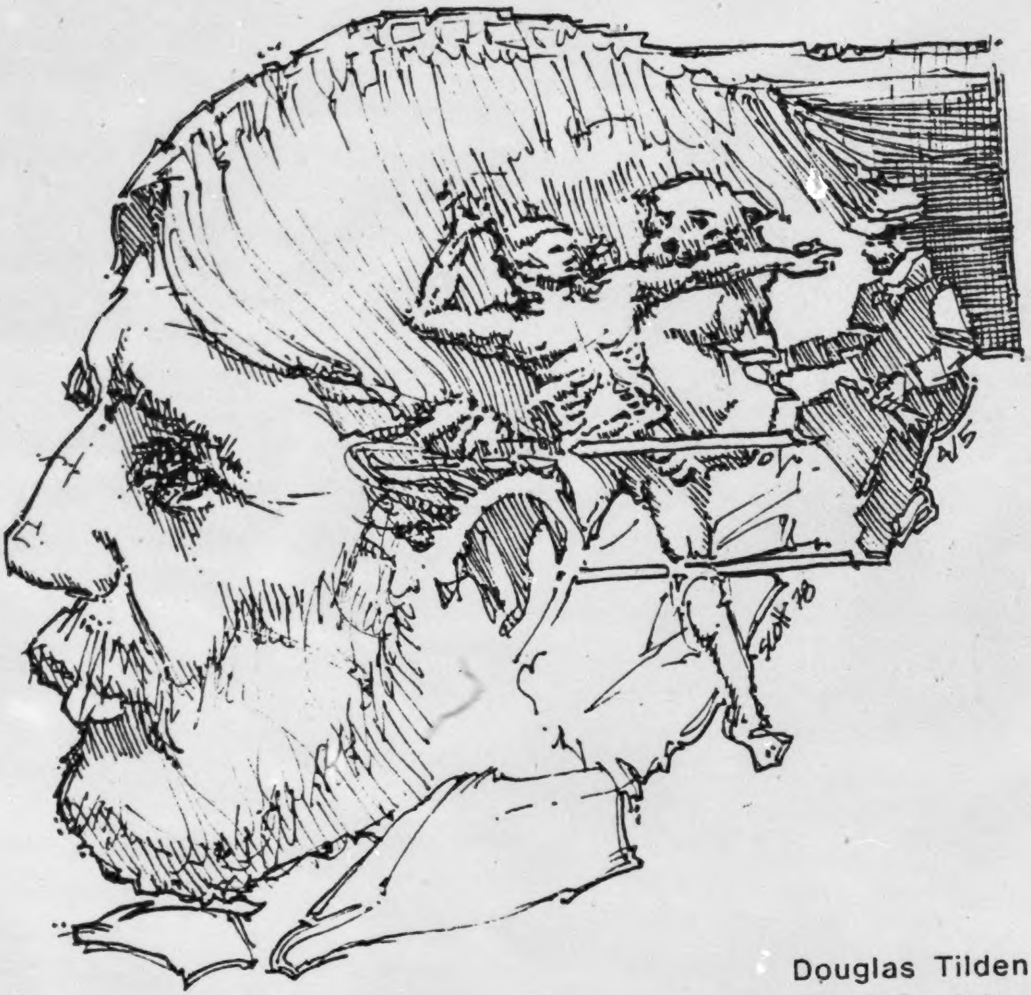
The little girl scarecrow went to her father's cornfield. She tried to scare some crows. The crows did not fly away. The little girl cried and ran home to her father. Her father said, "To be a good scarecrow, you must know many scary faces." He showed her how to make four awful-looking faces. Then the father said, "You must practice to be a good scarecrow. And remember, never show a bird you are afraid." The father yawned and said it was time to go to bed. So they both went to sleep.

The next morning, the little girl woke up early. She tiptoed quietly outside and into the cornfield. She climbed onto her father's big post. There she waited and waited. Soon, a little crow flew down. The little girl made her first scary face. The crow was frightened and flew away. The little girl laughed. Then she saw another crow eating some corn. She made her first scary face again. The crow kept on eating. She tried her second scary face. That made the bird go away. The little girl laughed and wiped her brow. Scaring crows is hard work. Then a big, old crow flew into the cornfield. The little girl showed her first scary face. The big crow would not leave. She tried her second, third and fourth face. But the old crow was stubborn. The little girl started to run home. She stopped and remembered what her father said. "Never show a bird you are afraid." So she ran back and made the ugliest, meanest face you ever saw. The old crow was scared and flew away quickly.



The little girl laughed and jumped up and down. Her father came and surprised her. He said, "I saw what you did. I am proud of you. Now we can scare crows together."

They lived happily ever after, scaring crows.

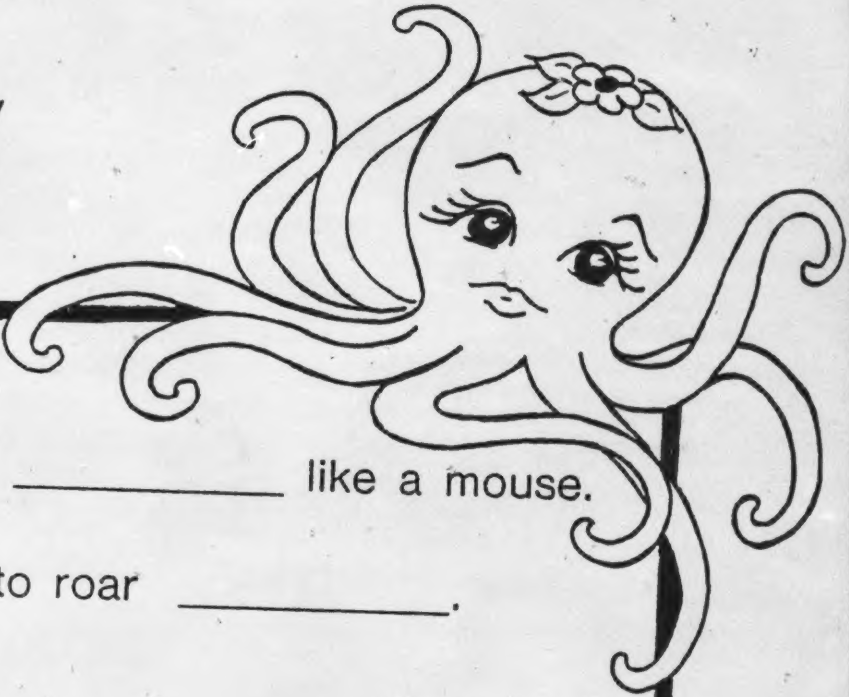


Douglas Tilden
Deaf Sculptor

Douglas Tilden went to the California School for the Deaf in Berkeley, California. He worked hard in school. He became a teacher. One day he worked with clay. Then he wanted to work with clay all the time. He went to Paris, France to study sculpture. He won many prizes for his sculptures. One of his more famous pieces is called "The Bear Hunt". His sculptures are in San Francisco, Berkeley and Oakland, California.

Use these words to
fill in the blanks:

quickly	quietly
loudly	slowly

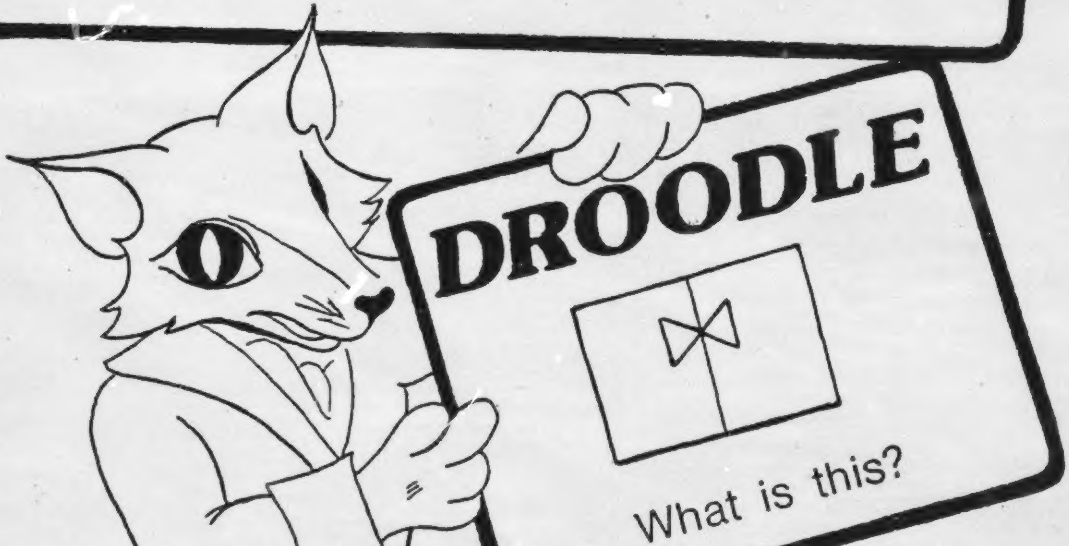


The lion roared ____________ like a mouse.

Howie told him to roar ____________.

The woman moved ____________ like a turtle.

Howie told her to move ____________.



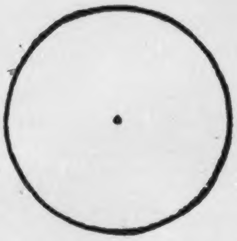
What is this?

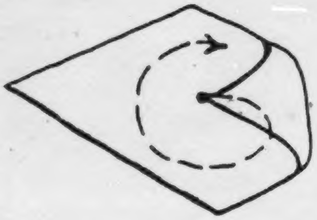
a
b
c
d
e
f
g
h
i
j
k
l
m

wally's magic corner

Mysterious Dot

Can you draw a dot inside a circle without lifting your pencil from the paper? Here's how!

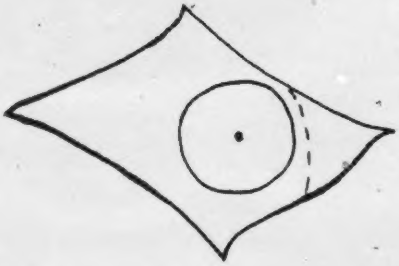




Fold over the corner of a piece of paper.

Draw a dot at the tip of the corner.

Begin drawing the circle.



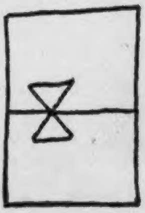
When the pencil gets back on the right track, fold the corner back and finish the circle.

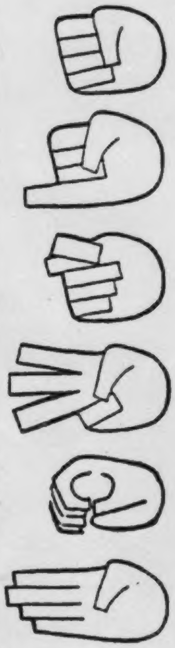
HIDDEN WORDS

S	S	A	L	G	U	O	D	R	D	Y
A	C	V	A	Z	L	P	W	S	O	H
T	M	U	R	F	C	A	O	B	X	E
R	A	Y	L	K	C	I	U	Q	L	L
T	N	R	A	P	E	N	A	G	Q	M
Q	E	K	U	L	T	S	N	B	C	Z
P	D	M	G	E	A	U	L	C	T	S
J	L	F	H	H	J	V	R	O	O	D
H	I	G	E	U	Q	I	M	E	P	T
D	T	O	W	B	R	E	V	D	A	A
E	M	W	O	R	C	E	R	A	C	S

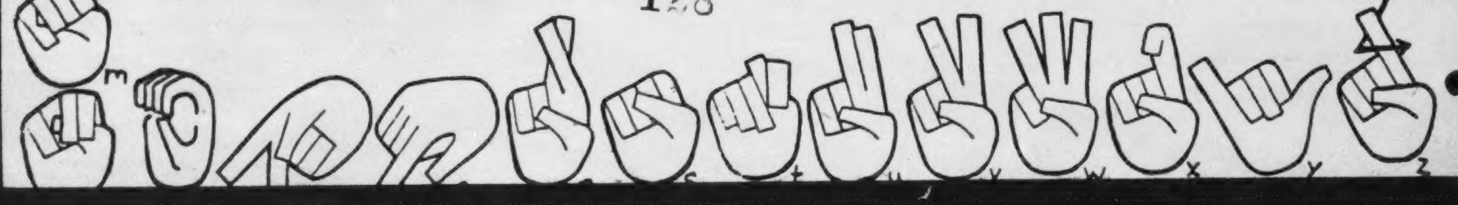
Douglas
Tilden
help
laugh
sculpture
scarecrow
door
jungle
quickly
adverb

droodle answer





— — — — — caught in an elevator door



Dear Parents, Teachers, and Interested Adults:

We are interested in your response to *Rainbow's End.* Please answer the following questions and mail to:

Rainbow's End
D.E.A.F. Media
1624 Franklin St., #1216
Oakland, California 94612

We would also like to hear from the children who view the show. Please encourage older children to write their own letters to the character of their choice. A letter form is enclosed for younger children.

Thank you for helping *Rainbow's End!*

1. Please tell us the city and state in which you live.

2. How did you find out about *Rainbow's End?*

3. What did you like best about *Rainbow's End?*

4. What would you like to see added or changed in future shows?

5. What didn't you like about *Rainbow's End?*

6. What day(s) and time(s) were *Rainbow's End* shown in your area? Was this time convenient? Why was the time convenient or inconvenient?

7. Would you like your child/children to see more productions of *Rainbow's End?*

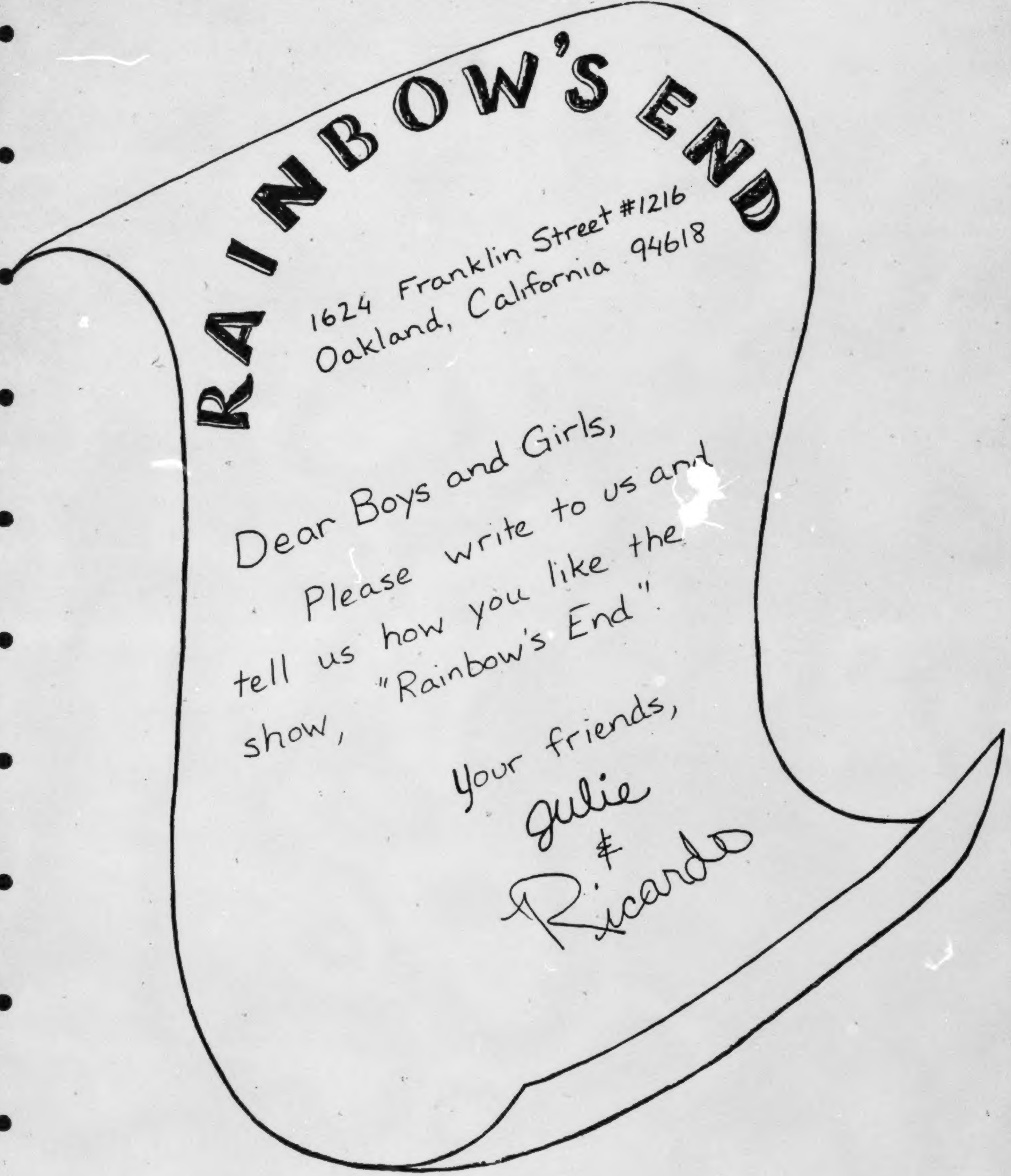
8. What parts of the resource guide, "Pot of Gold", were most useful to you?

9. How could the resource guide, "Pot of Gold" be improved?

10. Please check one:

I am a hearing parent of a hearing-impaired child.	( )
I am a hearing-impaired parent of a hearing-impaired child.	( )
I am a teacher of hearing-impaired children.	( )
I am a teacher of hearing children.	( )
Other, please explain:	

11. Other comments:



RAINBOW'S END

1624 Franklin Street #1216
Oakland, California 94618

Dear Boys and Girls,

Please write to us and tell us how you like the show, "Rainbow's End".

Your friends,

Julie
&
Ricardo

Print your house number and street

____

Print your city and state.

____

Print your zip code.

____

Print the date.

____

Dear Julie and Ricardo,

"Rainbow's End" was ( ) Very Good ( ) O.K. ( ) Poor.

I liked ____ the best.

I liked the part where ______________________________________

____

____

____

I did not like the part where ______________________________________

____

____

____

Your friend,

(Your name) ______________________

Pot of Gold was edited by Bernice Calvin Terhune

Contributing writers were: Susan Bryon
Betsy Ford
Rita Jamison
Ella Mae Lentz
Howie Seago
Lori Seago

all of whom are teachers, parents or friends of deaf children.

Graphic Art and Layout by Kathy Paulson
Flip Book Art by Francis Casale
Preview illustrations by Jan Jensen
Design Consultant: Jan Molenkamp

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